

# *The* School Musician

OFFICIAL ORGAN OF THE  
National School Band and Orchestra Association



SEPTEMBER  
1930

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*Walter Nims, Los Angeles, Calif. First prize winner in the contest referred to above. Walter is proud of his record and his fine Soprani Accordion.*

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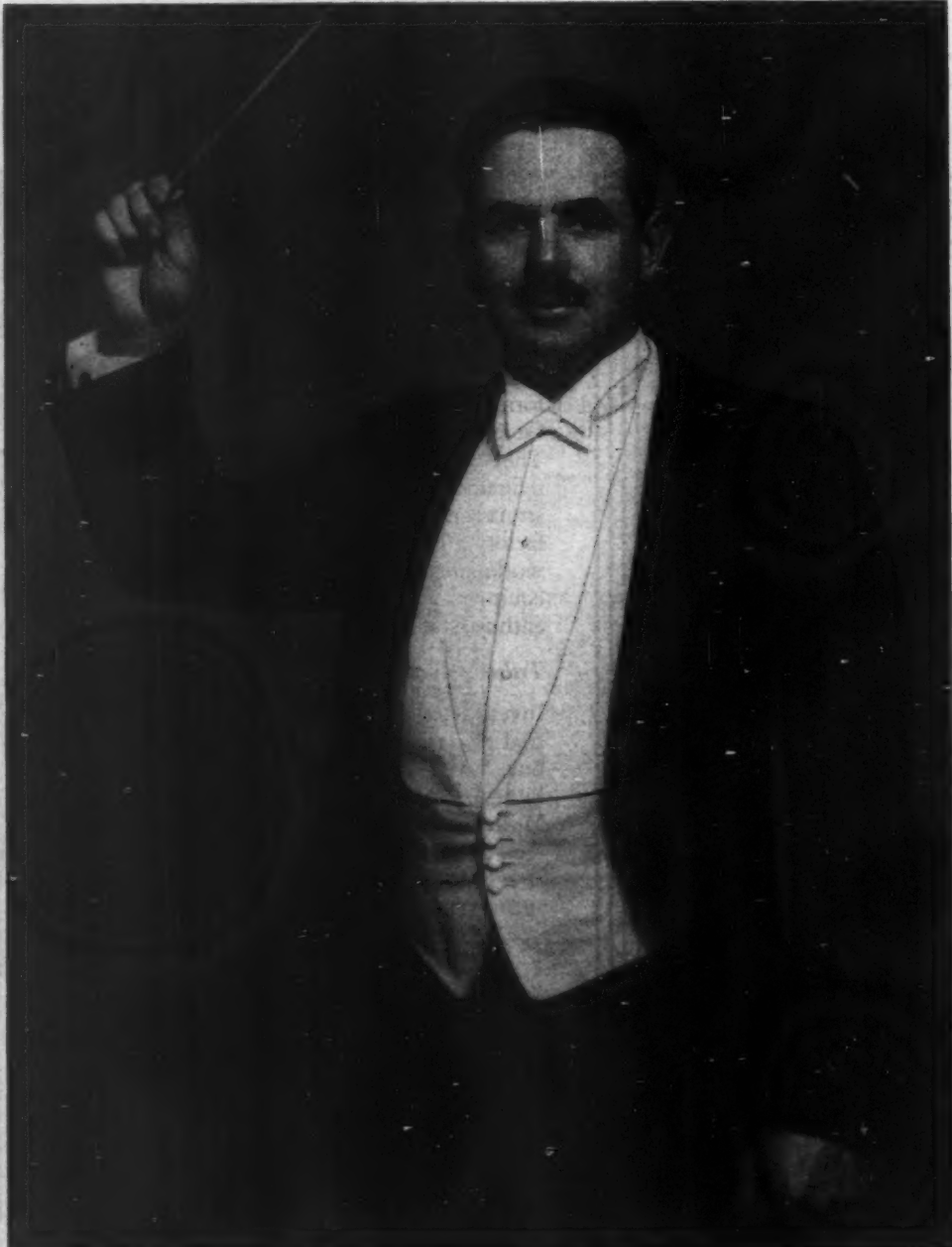
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## *"We Are Making America Musical"*

Number 10 of a Series of Photographs



JOSEPH E. MADDY

Read on page 34 the story of Mr. Maddy's rise to fame.



# The School Musician

BAND AND ORCHESTRA

OFFICIAL PUBLICATION OF THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

EXECUTIVE and EDITORIAL OFFICES

Suite 2900, 230 No. Michigan Blvd., Chicago, Ill.

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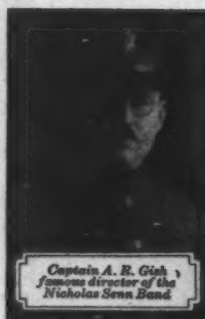
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Captain A. R. Gish,  
famous director of the  
Nicholas Senn Band



## NICHOLAS SENN BAND WINS AGAIN

**S**UCCESS IS A HABIT with the great Nicholas Senn High School Band, of Chicago. Winning first place at Flint this year was simply a repetition of a similar success at Denver in 1929. Next year "Senn" will be hot on the trail of a third championship and permanent retention of the national trophy.

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# The Editor's Page

## Blessings on You, Little Man

**G**REETINGS! Here is your old friend THE SCHOOL MUSICIAN whom you have not seen since last June. She makes this opening bow to you bubbling with enthusiasm, and with a complete and most versatile new repertoire of entertainment and enlightenment, which will be delivered to you in large quantities once each month throughout the school year.

At our last Association meetings, held at Flint and at Lincoln last spring, THE SCHOOL MUSICIAN by unanimous vote of all members present became the official organ. So this magazine is now an integral part of our Association. It is a vital living thing, in which every member has a proprietorship interest and to which every member has a parental obligation of responsibility. This is our child. We must feed and nourish it with good news and interesting pictures from every section of the country. We must welcome it warmly each month when it arrives, we must take it into our experience, and live with it, and by it, and for it; we must read it and subscribe unreservedly to its strength, success and prosperity. All hail this new-born babe that is born unto us! May she thrive and flourish!

## Better Things to Come

**T**HE September issue of THE SCHOOL MUSICIAN is naturally one of the most difficult for your editor to produce. It must make its appearance at the end of a nearly three months' period during which time the Association has been practically dormant, except for the tireless work that goes on endlessly in the executive offices. Everything has been at a standstill. School bells have been silent. Like the tin soldiers of Little Boy Blue, directors' batons have been temporarily laid to rest, and school band uniforms have hung in the dark.

Not that we are apologizing for this issue. No siree! It is full of interest from cover to cover. Some brand new features are introduced, and there are one or two special articles of gigantic importance. But we will admit that this first issue of the 1930-31 school year is just a whisper of what we have in store for you in the nine issues yet to come. You are going to watch every one of these issues during the school year, and you are going to marvel at the long strides of improvement each will make over the one just past. Don't think we're bragging. But you know how your band and orchestra improve from the day you first get together in September until the day you make your important appearance on the National Contest stage. Well, your SCHOOL MUSICIAN is going to be just like that.

## About Changes of Address

**Q**UITE frequently, we receive a letter from one of our subscribers asking us to change his address on our mailing list and giving us the new one but not the old.

All subscriptions are filed according to state, town, etc. and in order to find a card to make any changes we must have the old address.

We will certainly appreciate it if our readers follow these simple instructions in the future.

You can never be ruined by others, if your riches consist of righteous works.—Ditman Larsen.

## Send in Your Photographs

**O**NE of the important functions which THE SCHOOL MUSICIAN will perform during this school year will be the publication, in its various issues, of the pictures of all the prize winning bands and orchestras, and their directors, of last year. Such pictures were formerly published in two association year books, on National Band and National Orchestra Contests, respectively. May this serve, therefore, as a notice and a request to all schools having State or National prize winning bands or orchestras, in any class, to mail direct to the Chicago Office, a good photograph of the prize winning organization, and a separate picture of the director together with such information and data as will be necessary to compile a fully explanatory caption for each picture reproduced. It will help us greatly if you will address packages containing all pictures sent in for this purpose to the "Prize-Winner Pictures Editor." Naturally, we receive a great number of pictures here, sent in from many sources, for various uses in the magazine. Please do not delay sending in your pictures.

## What May We Expect From You?

**I**N the October issue of THE SCHOOL MUSICIAN, your editor would like to make a beginning of what should grow into a large department of personal items. We want you boys and girls in San Francisco to get acquainted, so to speak, with the boys and girls in Rochester. We want you school band trombonists and piccolo players in Dallas to shake hands with the bassoon and drum players in the Minneapolis high school orchestra. There is only one way that such a department can be developed and that is for each and every member to appoint himself a committee of one to send in news for this department.

Do you realize that there are 250,000 boys and girls studying instrumental music in the schools? Every one of these musicians should be a member of our association, and if we will make the fireside of our great national family so warm and cordial and welcome that everyone of these musicians will want to come in with us, we can have one of the strongest and most beneficial organizations in America. Send in your items and your friendship notes for a bigger and better N. S. B. & O. Ass'n. And don't forget to send pictures. Remember that all of the other boys and girls want to see what you look like.

Arkansas Gazette: The expert who says this is an age of specialization has obviously never looked over a drug store's stock.

We have never too much time for gladdening the hearts of those who are traveling with us. Oh, be swift to love. Make haste to be kind.—Amiel.

London Humorist: Hunger sharpens the wits, we are told. We know a few seaside boarding-houses where the conversation must be positively sparkling.

It is estimated that it would take one phonograph 1000 years, playing 20 hours a day, to play all the records made by one well-known factory in the past 20 years.





# What I *think about* Music Study *in the* Schools

By Harry Edward Freund

**T**HE public schools are at last awarding the study of music its proper place as a character builder for the young of both sexes, and national educators are beginning to discover that school music is an essential part of education. It gives incentive to the studies of the young people, develops increased intelligence, with the intellectual and spiritual and with the correct interpretive aids in formulating a basis of education.

School music means much in the lives of the young people, and music's power has now enlisted the support of our leading educators. They demand

that an up to date curriculum include its every branch.

Plato said centuries ago: "Perhaps music will solve our problem; through music the soul learns harmony and rhythm and even a disposition to justice. . . . for can he who is harmoniously constituted ever be unjust? . . . Is not this why musical training is so powerful, because rhythm and harmony find their way into the secret places of the soul, leaving grace in their movements and making the soul graceful? . . . Music moulds character and therefore shares in determining social and political issues. . . . Music

is valuable not only because it brings refinement of feeling and character, but because it preserves and restores health. . . . Music and measure then lend grace and health to the soul and to the body. . . . Music is the essence of order, and rightly pursued leads to all that is good, just and beautiful."

It is a psychological fact youth seeks excitement, change, adventure with uncontrolled emotions and finds little outlet for a natural exuberance of spirit in the class room.

Youth must have expression especially in this age, and wise minds with the exercise of common sense, realiz-

ing this, will guide youth in the right direction.

To make education interesting and to provide means for right thinking, music is a vital force, and the boy and girl who have been afforded the advantage of taking up the study of vocal or instrumental music, gain a new and broader mental outlook and a perception of the real purposes and meaning of life. Music represents harmony and rhythm, and if parents would only realize what it means for the future of their children they would insist on each and every one of them taking up the study of music in some form or other.

Beauty, truth and love, the real things of life, are all born of a higher thought in which harmony and order are the controlling factors. Let the father and mother make it their bounden duty to see that each of their children studies music. It is the parents' obligation to the rising generation. They will be amply rewarded whatever sacrifice they may make, in watching the splendid spirit that will enter into the lives of the boys and girls.

This present period is regarded as the mechanization of life and the material age. Its influence is being felt by the younger generation, and it is absolutely essential that the study of music in its best forms be encouraged in every possible manner for the elevating and spiritual uplift of boys and girls. To counteract the materialism of the day with its effect on the younger generation, every effort must be made to bring into the lives of the young people the finer side of their nature.

Children with training in the study of good music are brought in contact with the higher things of life and readily respond even at the earliest stages. The greater evidence of music's presence is shown in the boys and girls who have felt it; their keen intelligence, higher morale, martial bearing and rugged determination to master music reflect their contact with its inspiring qualities.

At the second biennial meeting of the Music Supervisors National Conference held at Hotel Stevens, Chicago this year, it was a revelation to see and hear the young people from practically every state in the Union perform on wind and stringed instruments, to listen to their youthful harmonious voices in the chorus, to notice the bright, intelligent faces, sparkling eyes, joy of life, natural buoyancy, good manners, and all intent on executing in their best style, well trained performance on their instruments or in choral selections.

*"To be brought up in a home in which there is no music is a terrible deprivation. If I had my life to live again I should certainly want to make music a part of my early training. My two sons fortunately have a love for music. One plays the piano and the other plays the trombone. It has seemed to me that American musical training in the past has been far too superficial. Music has done me a wonderful and invaluable service. I firmly believe it is only a matter of time when we shall become in this country a great music-creating people."*

—Edward W. Bok.

*"If Young Men had music and pictures to interest them, to engage them and satisfy many of their impulses, they would not go to the low pleasures of the street."*

—George Bernard Shaw.

*"All children in our public schools should be given the chance to partake of the greatest joy in life—the art of music. It will influence their whole careers and enable them to give pleasure to others—and there is nothing finer in life than to give pleasure to others. But from a more practical standpoint, music education in our schools will teach the children the value of disciplined co-operation, or team work, for the lack of which our great industries are severely suffering."*

—Eliot.

*"Take a music bath once or twice a week for a few seasons. You will find it is to the soul what a water bath is to the body. Music elevates and tends to maintain the tone of one's mind. Seek, therefore, every clean opportunity for hearing it. Purchase some kind of instrument for the home and see that its beneficent harmonies are often heard. Let music be as much a part of a day's routine as eating or reading or working."*

—Oliver Wendell Holmes.

The message and mission of musical expression are most vital at this period in America's history, for they have turned to supreme advantage the gang spirit which prevails among the youth of the land, especially in large cities. They have taken the boys off the streets and brought them together to interest them actively in music, which will successfully solve one of the big problems of today.

What could be more elevating or more beneficial for the future of America's manhood and womanhood than the participation of the youth of both sexes in music. Youth must blow off steam, and young America can do this to his entire satisfaction by playing wind instruments which develop his physical being and keener perception through the necessity for very active functioning of hearing and seeing.

The playing of wind instruments requires close attention and makes for self discipline through watching the director, following the notes and listening to all the other instruments while performing and the necessity for being in harmony with one's own instrument. Aside from this, youth cannot fail in spiritual growth, for music of the type that is now being taught in the schools is of the character that pertains particularly to the best in the divine art of music.

Statistics prove that youth's morale as well as his mental faculties, through work and study in music, improve in no small degree. Many of the boys and girls can only hope to obtain a college degree by being able to pay their way by playing in a college band or orchestra. The outstanding stars among the boys and girls have already shown surprising ability on their respective instruments far superior to many of our past and present day artists when they were of the same age.

This shows clearly that the national musical movement has taken hold on young America and in the most marked manner has already aided the younger generation for its own betterment. When the time comes, and it will, when there will be in the United States a department of education at Washington, D. C., there must be a special division devoted to musical education for the enlightenment and liberalization of the great mass of children of the nation.

To the fathers and mothers of America, let each and every one of your children study good music, and you will lay the foundation for finer men and finer women in bringing to them the unbounded blessings of happiness of mind and understanding of life.

**Q** Mr. Lloyd Loar who gives you here the first of a series of articles on the fretted instrument is exceptionally well qualified to write on the subject. He has had plenty of practical experience in addition to extensive education and research in this field.

He studied at Oberlin, American Conservatory of Music, Chicago Musical College, National Conservatory Paris. At the American Conservatory, he received his degree of Master of Music, with distinction for work there with Mr. Weidig. From 1906 to 1908 he was in concert and recital work, playing piano, viola alt, all the fretted instruments, with emphasis on the viola and mandola. He played viola and mandolin in the Opera Comique orchestra in Paris for a short time, and played viola in symphony orchestras, string quartet and trio for several years. He also acted as coach for concert artists.

Since that time he has devoted his chief efforts to acoustical research applied to understanding and improving of stringed musical instruments. For five years, he was with The Gibson Co. as acoustical engineer and factory manager, two years with Walter Jacobs, Inc., of Boston, and magazine editor and assistant music editor, two years with Gulbransen Piano Co. as acoustic engineer. Mr. Loar is a member of the Acoustical Society of America.

During the past summer, he lectured on physics of music at Northwestern University, and will also give the same course next summer. He still does some recital work. During the fall and winter seasons, Mr. Loar will conduct research programs for musical instrument manufacturers. He maintains a private laboratory for acoustical research.

# Public School Music and Fretted Instruments

**I**T may be true that fretted instruments are not usually numbered among that group of efficient music-makers often referred to as "standard instruments." Meaning by that perhaps those instruments found in the complete symphonic orchestra or band; or those whose literature is both extensive, and distinguished by the characteristics of good music-writing. Those instruments, in short, that seem to have something constructive to offer music students and artists from the standpoint of appreciation value and professional efficiency. It is also true that Music Supervisors and Instructors in Public School work are in general well-educated musically. And they are very apt to have the attitude toward fretted instruments characteristic of the School of Music or the Conservatory, because it is from such schools that they have secured a large part of their pedagogic equipment and opinion as to things

musical. This attitude is that fretted instruments are not standard instruments and that any serious program of music study immediately loses its dignity if it includes instruction in their technic or information about them.

It might seem then that the title of this series of articles is somewhat in the nature of a misnomer, an unnatural juxtaposition of two things that do not naturally belong together. Yet it is the most accurate description of what the series is to concern itself about; and it may even appear that the possibilities of fretted instruments and the needs of the Public School Music educational program are so closely related that such a title is the most consistent arrangement of terms that can be imagined.

Fretted instruments have been and are now included in the activities of some public school music curriculae, but so far as I have been able to de-

termine only as an outside interest, permitted in addition to the regular work and outside school hours. There is at least no general tendency to consider them as having enough to offer their students so that these instruments are included in the instrument instruction courses with full credit given students for work that is done with them. Yet a reasonably complete understanding of the place occupied in musical history by fretted instruments, their part in the development of music, and their present usefulness in rounding out an adequate music education program designed to give young students as much of value as possible, might well result in the inclusion of fretted instruments in the great majority of school music educational programs. It is the purpose of this series of articles to present as fully and impartially as possible the pertinent facts about the fretted instruments,—their history, peculiari-

**"Fretted Instruments Have Their Place  
in the Schools"** *The National Bureau for the Advancement of Music.*



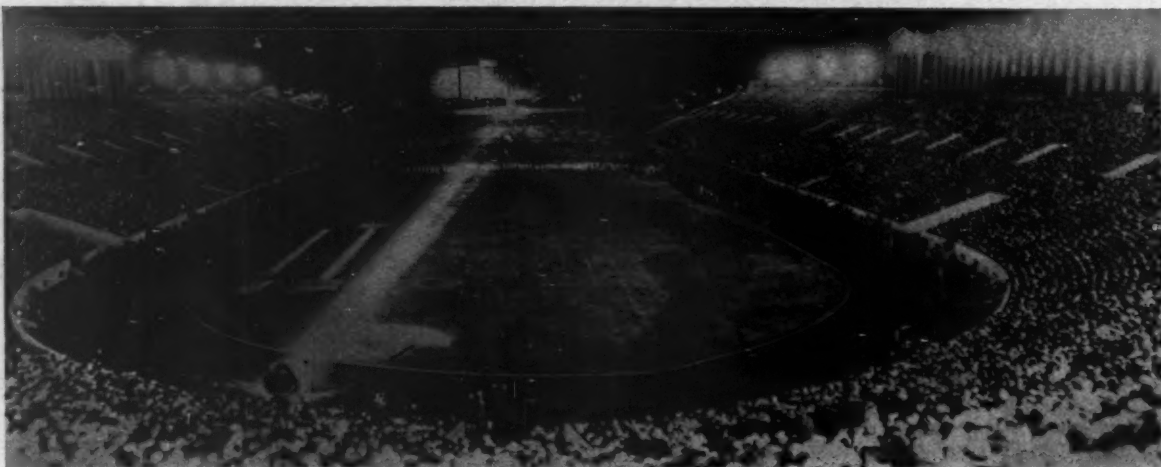
By  
**Lloyd Loar**

ties, technic, pedagogy, strong points, and weak ones; together with some suggestions in connection with their use that have been gathered during a considerable number of years of varied musical activities. It might be well to emphasize just here that this musical activity has not been confined to the type of instruments under discussion. They have figured actively in it of course, otherwise the understanding of their possibilities necessary to give a series of articles about them sufficient authority to invite consideration would be entirely lacking. But this activity has included, and still does, some success with several of the so-called standard instruments and a very active interest in the Physics of Music and also in Theory and Composition.

So the viewpoint represented by these articles, whether accepted or not, cannot be regarded as solely that of a fretted instrument exponent. It is a viewpoint that logically results from sufficient familiarity with fretted instruments and with music in general so that the relation of the two can be plainly seen and the place of fretted instruments in the complete picture of musical activities be consistently sensed. Neither should it be thought that there is any implied objection to the attitude of advanced schools of music toward fretted instruments. Their attitude is quite consistent with the purpose of their existence as it is at present. In the first place they deal with instruments represented in the significant music literature that is now accepted as such. Practically all such music has been written in the last 250 years and most of it is more recent than that; and for reasons that will be fully covered later on, during this period of greatest activity in the production of good music literature, fretted instruments did not improve acoustically to the extent of attracting the attention of great writers and players, while the standard instruments did so improve. In the second place advanced schools of music are primarily for advanced students of music, those whose preliminary training, secured from the private teacher or the public school or the private school, has advanced them to the place where specialization is in order and determined where the specialization should be focused. With

(Please turn to page 46)





*The great stadium at Soldiers' Field, Chicago, where 150,000 people gathered for the Chicagoland Music Festival August 23rd. The event brought out two great facts: First, that Chicagoland will take its music direct rather than "from cans," when it has a chance; and second, that people must be taught to listen.*

# Can you make your Ears Behave?

**D**ID you know that listening is contagious?

And the most encouraging thing is that good healthy listening is just as easily caught as diseased listening (which is not listening at all).

The same thing is true of the singing habit. All of us have caught it for (better or worse) from our neighbors. If we sit near one who sings heartily and surely we begin to feel that we too can follow along. Up to that time we might have thought we didn't know or care much about that song; or couldn't sing anyhow. But now it sounds so familiar and so easy. Perhaps it wouldn't show much if we didn't get it exactly right. Courage comes; and the first thing we know we are trying to sing, and singing better than we thought we could.

Now take the opposite way and it is just as true. We have known a song perfectly well, but no one in the group around us was singing at all. We started to sing with all the confidence in the world but it sounded out so plainly. A few glanced our way to see who was singing and the first thing we knew we were thinking of ourselves and not of our song, and the

*In this article you are told many of the fine points in the art of listening to music, a very important thing to know if one is to get the most out of what is given to be heard.*

By Edith Rhetts

sweet joy of it is gone. Then we sang less whole-heartedly and finally not at all perhaps.

The ancients used to engage great mathematicians or great poets simply to live in the house with their children, knowing that some of their enthusiasm for arithmetic or poetry would surely be caught.

Our mind turns to the subject of listening habits because during the summer at the National High School Orchestra and Band Camp one sees every type of listener that it is possible to find, among the many thousands of folks who seem to spring out of the ground, as it were, to visit these concerts in the woods. Audiences always fascinate me. It is customary to use the term "listeners" for those present, who are not the performers, but of course, if we were to be accurate, we would speak of the "lookers,"

the "talkers," the "gigglers," the "walkers," the "dreamers," the "conversationalists" and so many other things that there are few left to be the real listeners.

"It takes three to make music, one to create, one to perform and one to listen." That is an old adage, but we often overlook the fact that the creator and the performer must also qualify as listeners. There seems to be some strange difficulty in transforming a performer into a listener. Perhaps unconsciously he feels that to "play" is to do something and to "listen" is just time out. Listening is a very positive thing. It requires awareness, plus concentration, to listen and enough self-control to have some grasp of the fast receding world of silence.

At any rate that problem of building the science of listening among our



WHEN a critic declared that a concert could not be said to have taken place unless it was participated in by audience as well as artist, he was uttering a truth that is becoming generally recognized in America.

This newly realized responsibility in the matter of listening to music has given rise to a distinct profession—that of Educational Director, for a symphony orchestra. Miss Edith Rhetts was first to earn the title, and, as Educational Director of the Detroit Symphony Orchestra, she is making musical history. Directly or indirectly, her music appreciation lessons have reached millions of children—an army of good listeners.

Equipped with a bright and sparkling personality, an aptness in the choice of words, and a rare gift of imparting her own musical enthusiasm to others, Miss Rhetts' career may be said to have chosen her, so inevitably it has developed.

An Indiana woman, educated in the schools of Indianapolis and Chicago, Miss Rhetts began her career as a concert pianist and accompanist, but was soon so deeply interested in the literature of music that the piano took second place, and she became one of the pioneers in the teaching of music appreciation in the school's. Proceeding on the theory that listening to music and the performance of it are two separate arts,—that music literature is in the grasp of everybody, and that it can be taught in much the same manner as English literature, she taught for four years in the schools of California.

The conspicuous success of that endeavor led to her employment by a record-making company as a special lecturer. Traveling from Maine to California, among clubs and schools, she conducted special teachers' courses in the leading universities, and brought to the lecture platform so much force and originality, wit and brilliancy, together with solid musical information, that she was greatly in demand.

Ossip Gabrilowitch, conductor of the Detroit Symphony, was greatly impressed by Miss Rhetts' work, and he invited her to come to Detroit to work out a plan whereby the orchestra should become actually a potent factor in the public school system and the life of the community. Thus, the position of "Educational Director" was created in 1923-24 for her.

During the school year, with no limited time or space, Miss Rhetts travels through Detroit (or through the cities in which the Detroit Symphony Orchestra is to play), giving talks—which are as different as pleasure is different from duty—on the great men in music, explaining their compositions, the peculiar responsibility of the instruments of the orchestra, playing melodies from famous masterpieces—all in preparation for the eventful day when the listener shall hear the orchestra play the song of life itself.

Since the beginning of the National High School Orchestra and Band Camp, Miss Rhetts has been the official lecturer on Music Literature, imparting to the students the background, and the tradition of the masterpieces they are about to play.

The accompanying article by Miss Rhetts is very frank, and personal to every reader. What kind of listening habits have you?

The Editor.

students and our Faculty is one which receives serious attention at many teachers' meetings of the Natl. High School Orchestra and Band Camp.

Speaking personally (and tactlessly) the most serious annoyance I have experienced among the thousands who have sat in the Music Shrine called the Interlochen Bowl, came from several members of a visiting band, one of the many massed bands who had played that great afternoon, under the grand old gentleman, John Philip Sousa. And now it was evening. The orchestra was playing Caesar Franck's lovely symphony. Not all its three movements of loveliness, nor all the "shushes" of those behind, or the "nudges" of those at the side, or the "glares" of those in the front ever did transform those performers into listeners. It serves to remind us that listening is the barometer of musical respect, and a performer of music is only sounding brass and a tinkling cymbal unless he be an interpreter of music literature.

Strange, though, how the performers of music are confused with music

literature itself. So generally does this prevail that it is common to hear some one say, "Are you going to hear Schumann-Heink?" "No, we heard her last year." Fond parents are delighted that Mary can play—anything. Who does not revel in a lovely voice, skilled technique and the outstanding personality of a favorite artist. But the really great artist becomes only an interpreter of music literature.

Once in Zagreb, Yugoslavia, I was invited to hear some of their prominent "reproducing artists," as they said. Of course, I assumed that term was synonymous with "recording artist" and asked if they referred to such records as are used for the phonographs and reproducing pianos, never dreaming that any people, in their very vocabulary, distinguished between the creator (composer) and the performer of music. There, where music itself takes pre-eminence over wonderful and expensive stars, Caruso or Paderewski would be spoken of as "reproducing musicians," because they play the music written by some one

else. It is in their familiarity with music literature itself (regardless of star performers) that the nations across the water excel. To gain this, there is no substitute for hearing music repeatedly, and we are just as busy as can be at that joyful job.

And so, whenever you are among audiences, whether it be in some symphony's orchestra home, or an impressive grand opera house, or receiving a concert by radio in your own home, your enjoyment can be entirely spoiled or half way spoiled or made twice as great by your neighbor. Does he talk to you? Does he fidget and twist? Does he come late or leave early?

On the other hand, our neighbor can love the music so deeply and listen so eagerly that we feel we must be very quiet just to be polite, if for no other reason. Then, being quiet, we become relaxed, forget about having any neighbor, hear more than we did before, and music's joy comes flooding in.

Then what kind of listening habits will your neighbor catch from you?



# Summer Camps of Note

**This new idea of the "summer-school in-the-woods" is catching on. This season has seen some great band schools that have thrived on sunshine and learning**

**T**HE scholastic year does not seem to be sufficient to satisfy the needs of student musicians, if one may judge from the numbers attending music camps and schools in the summer.

Within the past few years, there have been quite a number of camps spring up usually in some beautiful, quiet, wooded place where real music is in its own environment. Although this is a form of school, those who have the opportunity to attend such a music camp are positively envied by their classmates.

Some of the better known and biggest music camps and schools during the past summer were the Winona

Band and Orchestra Summer School at Winona Lake, Indiana; the Wainwright Band and Orchestra Camp, at Oliver Lake, Indiana; the Hot Springs, Arkansas Camp for Boys, the All-State Orchestra and Band summer school at Iowa City, and, of course, the National High School Orchestra and Band Camp at Interlochen, Mich., which is described in another story in this issue.

Let Milburn Carey, oboeist with the Winona school tell you about their activities:

"The Winona Band and Orchestra Summer School, located at Winona Lake, Ind., and under the direction of Coloston R. Tuttle, supervisor of in-

strumental music at Marion, Ind., was a decided success, although this was its premier year.

The students were kept busy from 7:30 A. M. to 2:45 P. M. with orchestra, band and ensemble rehearsals; classes in conducting, harmony, instrumentation and beginning wind and string classes.

*Picturesque Winona! What an ideal place for a summer school of music. Its broad lawns and cool, inviting shade, its fragrant flowers and its mirror lake, here indeed dwells the romance of the muse.*



**Champions at Winona.** Peggy Wiswell, of Joliet, Illinois, was crowned Queen of the Divers and Bryan Fodor, of South Bend, Indiana, gets credit for being the champion swimmer.

*For thirty-five years, Winona has been the summer meeting ground for the leading platform personalities of the world. It is with this high standard of entertainment that the Winona Band and Orchestra Camp will be associated.*



One of the hotel orchestras, at Camp Wainwright. Picture shows Milburn Carey, oboe, Mary Ruth Haig, piano, Sidney Powesky, clarinet, Alonzo White, bass, and Byron Fodor, violin.

weeks playing concerts before the Winona Assembly. Our orchestra, under the direction of Prof. Rowland Leach, of DePauw University, gave eleven concerts, the band fourteen, string ensemble coached by Lloyd D. Jones, six, and clarinet quartet, three, all in five weeks, so you see we had to work.

We still seemed to have plenty of time for recreation, and discovered that we had some exceptionally fine athletes in our school. Our swimming and boat races were thrilling affairs, but Byron Fodor of South Bend, Ind., was easily the class of these events. Peggy Wiswell of Joliet, Ill., is a wonderfully graceful diver, and walked away with that contest. Bob Kingsley of Coldwater, Mich., demonstrated how tennis should be played, and Julian Goldman of Oil City, Pa., certainly throws a wicked horseshoe.

We all enjoyed the visits of many musical notables and especially that of Mr. and Mrs. A. R. McAllister and Mr. and Mrs. Harold Bachman.

Bachman's Million Dollar Band gave us six splendid concerts, and we got a great kick out of combining the two bands for his final concert. Incidentally, an amusing thing happened while Bachman's band was here. Irving Fink of Cleveland, Ohio, was kept pretty busy all summer playing violin solos but when he wasn't playing he was

talking, so one evening at the hotel, Sidney Powesky, our solo clarinetist, also of Cleveland, dared Irving to keep from talking until eleven o'clock that night. Irving agreed, and immediately Sid found Mr. Bachman and introduced him to Irving. You can imagine Irving's embarrassment, but he kept "mum" and would have won, had not a long distance call come at 10:30.

Most of the senior members of the school motored to Elkhart one day, where we were the luncheon guests of one of the large instrument factories, and were shown through the factory. While there we heard a very fine saxophone sextet directed by Mel Webster. We also heard some instrumental numbers and a band concert played by the band from Wainwright's band camp, who were visiting there the

fine, and the highest standards of refinement and etiquette are maintained. Winona Lake is a town and beautiful park located at the edge of a lake, and has a summer population of approximately ten thousand people. One's viewpoint becomes broadened through contact with young people from all over the world, who are here taking courses in Art, Photography, Summer University work, etc., and our students are unanimous in the conviction that it would be impossible to find a better summer music school, or a more ideal location. We have pledged ourselves to quadruple the enrollment for next year, and we know that we are conferring a favor on students, by inducing them to enroll in the Winona Band and Orchestra School for 1931."

At the Wainwright Camp on the



The cozy cottages where the Wainwright campers are lodged with all the conveniences of home.

same day. We had a good time, and felt that the trip was very much worth while.

shores of the beautiful lakes Oliver and Olin, near La Grange, Indiana, more than a hundred boys and girls



A view of the clubroom where the musicians get together for meetings at the Oliver Lake institution.

Our school is not a camp, as we live in large hotels. The meals are

representing nine states and two foreign countries spent many a happy



**MR. C. R. TUTTLE**  
Director of the Winona Band and  
Orchestra Camp.

hour livening up the country-side with music and laughter. The camp is under the direction of "Jack" Wainwright, organizer of many bands and orchestras in numerous localities.

Two bands and two orchestras were formed, and at the end of eight weeks, were playing with such finesse as to create amazement among their listeners. Concerts, which involved interesting side trips, were played in many cities in Ohio, Indiana, and Michigan. The groups visited Lumberlost Cabin at Rome City, Indiana, the home of the late Gene Stratton Porter, musical instrument factories at Elkhart, Epworth Forest, North Webster Lake, Indiana, where the Camp Band played to the Epworth League of nearly 3,000 young people, and to the Studebaker Automobile factory at South Bend, Indiana.

Extra-curricular activities have a very definite place on the schedule and include tennis, boating, swimming, baseball, and yes, even miniature golf.

A large farm, adjoining the camp, and owned by Mr. Wainwright, keeps the "hungry hundred" well supplied with fresh foods during the summer. An amusing sidelight is told about this "food phase" of this camp. In order to make sure that campers were obeying the rule of writing home at least twice each week, it became necessary to present letters for admittance to the dining rooms for Wednesday and Sunday dinners.

One boy having forgotten his duty until a moment before last call and having visions of the chicken disappearing if he were late, penned the following: "No mon—no fun, Your Son." The answer came back, "Too

bad—how sad, Your Dad." Another brief epistle read, "No writee, no eattee, Your Sweetie."

One of the annual features of the camp is the training received under Harold Bachman, director of Bachman's Million Dollar Band of national fame. Mr. Bachman conducts an intensive course in band directing for a portion of the camp season.

Ample entertainment is furnished the students by visiting artists, lecturers, and entertainers as well as through educational moving pictures. Perhaps the most interesting of these

asked Mr. Martin to organize school bands for them. At the present time he has twenty-seven boys' bands in the state all under his supervision, four full time directors, one man for organization work, six part time assistant directors and an office force of manager, stenographers, clerks and repairmen.

Four years ago, Mr. Martin conceived the idea of having all these young boys meet at Hot Springs for a two weeks' camp and instruction course. The first year 200 boys attended. The next year, there were 300,



*A group of Winona musicians about to set off for one of their many trips.*

events of the past season was the talk by Rev. J. A. Reis of Kameroun, West Africa, who told of his life as a missionary in that country and gave an interesting discourse upon the native music and musical instruments which he illustrated cleverly to the delight of the entire camp.

When the time came to leave one would have thought they were severing life long friendships as many of them will undoubtedly prove to be. One boy expressed the feelings of everyone when he said: "Isn't it funny that we feel badly about leaving friends we have known for only two months to go back to those we have known all our lives?" Such was the intimate camp spirit born of work and play together under the guidance of Mr. Wainwright.

The five hundred boys at the Annual Band Camp at Hot Springs are an outgrowth from the Martin family band back before the world war, which was a part of every picnic and political rally.

Fred Martin, one of the members of this family band, after his return from the war, organized an orchestra in Arkadelphia, for work in the Sunday school. This later developed into a 110-piece band, and soon other towns

this past summer there were more than 500 and in 1931, which will mark the occasion of the National Park's jubilee, they expect to have a thousand workers.



*"Jack" Wainwright, who has exerted much effort in making it possible for boys and girls to study instrumental music.*

The musicians range in age from 9 to 17 years. The camp provides all (Please turn to page 39)



# Two Champ' Drummers



**"I** CONSIDER that rudimental training is an absolute necessity for both band and orchestra—or for that matter, in any kind of playing, as it develops shading, power, speed, form and certainly improves rhythm production in every form. I think every drummer, young or old, should play and practice the rudi-

menta." So says Carl A. Aarseth, the gentleman at your right.

And he should know what he is talking about. He won the first place in the snare drumming contest at Flint, Michigan in 1930.

Carl has been drumming since his first year in the Robert Emmett grade school of Chicago. His dad has been for many years a prominent professional drummer, and while no doubt, the example of his dad's prowess actuated Carl to do likewise, he never took a lesson from his dad. He was sent to the best teachers studying rudimental drumming and xylophone.

Just prior to the National Contest, he put in four to six hours daily for several weeks before the Flint convention. He made up his mind he was going to win first or nothing, and he won first. Carl was also Chicago champion in 1929.

He graduated from the Austin High School in June, 1930, where he has been a member of the band since 1926, having played as snare drummer and, cymbalist under Captain Schildhauer, director of the band.

His favorite drum studies are rudimental solos and the execution of rudimental beats. He realizes now more than ever before the value of the drum rudiments, for he has had the opportunity of playing with band and orchestras in the Austin High School, and in addition is the featured star of two small dance combinations where he mixes rudiments with jazz.

The boy at your right is another champ. He won first in the Chicago



Junior High School contest in 1930, and will be a member of the Senn High School Band this fall. His name is Roger Goettsche, age 14. Roger is also a xylophone artist of note. He, too, has gone through the basic rudimental school of drumming in order to build a foundation for all forms of percussion work.

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**Required Band Numbers for  
State and National Contests  
are announced on page 33 of this issue  
START PRACTICING NOW**

# How I Found the Right Kids for my Beginners Band



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As told to The School Musician

By Paul L. Rainier, Adrian, Mich.

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**I**F YOU had the beautiful task of finding out who had musical talent among a group of students, none of whom played any kind of an instrument, maybe you would do the same thing Paul L. Rainier, director of the Adrian, Mich., Junior High School band did. He gave the Seashore Tests of Musical Talent, which consist of a series of tests played on phonograph records by which the student is required to write down which of two notes very close together on the scale is higher, which of two chords is dissonant, which is louder, whether two series of notes played one after the other are identical, and, if not, which note was wrong, and a test for rhythm. All the pupils enrolled in the school

took the tests, and the ones who scored high were encouraged to take up the study of some musical instrument.

There were sixteen charter members in addition to the "musically talented" newcomers, when the band was started in 1928.

Free classes were then organized for beginners on band instruments and special training made available. In order to gain admittance to the band, pupils were required to do exceptional work in the instrumental classes. Those not meeting this requirement were allowed to enroll in the Junior High School Elementary Orchestra after gaining a certain amount of proficiency. This type of organization soon filled out the band's instrumenta-

tion and enlarged its enrollment to forty players in 1930.

The full band rehearses three periods per week at noon, the class schedule being too crowded to permit a more advantageous practice hour. One sectional rehearsal per week is held for each family of instruments.

The band furnishes music incidental to many school and community activities, including assembly programs, athletic events, and civic club meetings, as well as presenting several special concerts each year.

The organization's value to the school is recognized by the entire student body which lends its support to the raising of funds for the purchase of uniforms, instruments, and other

# Getting Ready for Next Spring's Contest

The questions uppermost in every school musician's mind as soon as musical activities start in the fall are "Where will the 1931 band and orchestra contests be held?"

Below is a more or less tentative schedule of events. Watch *THE SCHOOL MUSICIAN* for further announcements each month.

The National High School Orchestra Contest for 1931 will probably be held in Cleveland, in early May, and the National High School Band Contest the latter part of May, 1931, in Tulsa, Oklahoma.

At least thirty states will have "All State Orchestras." From these players sectional orchestras are assembled, following the geographical groupings

adopted by the National Music Supervisors' Conference. The following schedule of sectional activities is announced.

An All Southern Orchestra and Chorus will convene in Memphis, Tennessee in March, 1931, in connection with the Southern Conference for Music Education. The orchestra will be in charge of Mr. Maddy, and the chorus will be conducted by Mr. William Breach of Buffalo (formerly of Winston Salem, N. C.)

A Southwestern orchestra and chorus will meet with the Music Conference of the Southwestern district in Colorado Springs, Colorado, in April next. Mr. Russell Morgan of Cleveland, will conduct the orchestra. The choral conductor is not yet announced.

The North Central Conference meeting in Des Moines, Iowa, in April, will have a sectional orchestra directed by Mr. Maddy, and a chorus, under Mr. Jacob Evanson of Flint. The committee hope to secure Mr. Henri Verbruggen as guest conductor.

A new England orchestra will meet in Boston in May with Mr. Harry Whittemore conducting.

The Northwestern Conference will probably have an orchestra directed by Mr. Roy E. Freeburg of the University of Montana.

These sectional and state groups enable hundreds of eager students to have the inspiration of playing together who could not possibly hope to participate in a National High School Orchestra.

equipment. This fine student spirit and worthy musical program have been made possible through the cooperation of the entire Junior High School Faculty and Administration, including Homer Hubbard, Supervisor of Music and organizer of the band; A. J. Hypes, Principal, and C. H. Griffey, Superintendent of Schools.

In the two years since the band was organized, they have become good

enough to win first place in the Michigan State Contest Junior High School Class, in 1930. In the Junior division, there is no division according to enrollment of schools as in the Senior Class in Michigan, and consequently, this band was required to compete with schools very much larger than itself. In fact, the Adrian school was the smallest represented in the Junior

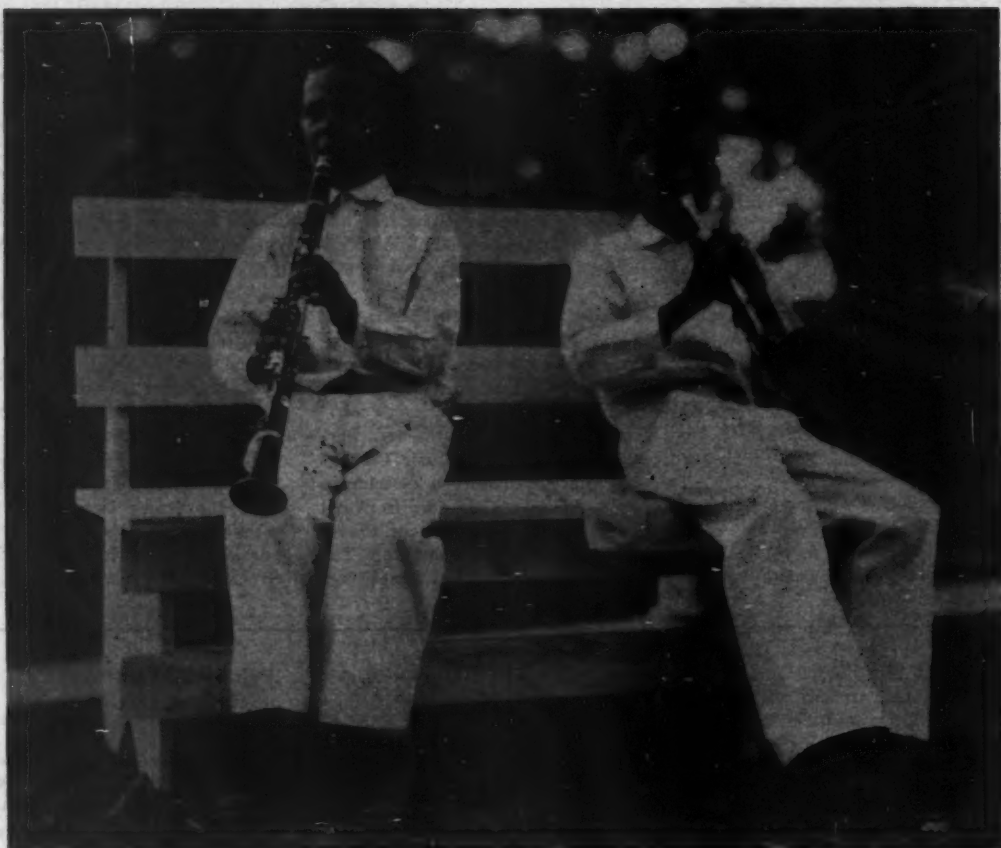
High School Class, which just goes to prove once more that "it isn't quantity but quality" which wins over the contest judges.

Mr. Rainier is a graduate of the University of Iowa, at which institution he conducted the University Second Band while still a student. Since then he has taught in Iowa's public schools for several years.



*Adrian's Junior High Band; the result of Mr. Rainier's well worked out plan.*





# Take the Tuneful Road to Health



## Band Work Better Than Athletics Says Harry E. Alden

**T**HE above viewpoint was arrived at after many years of strict observation at my work with College, School and Army bands.

It has seemed queer to me that Editors, and, Manufacturers of instruments have overlooked this important point in their music propaganda.

Doctors of medicine have also overlooked this point in building up a **WEAKLING of ANY AGE.**

Building up boys or girls or grown-ups with the use of band instruments must be done with good judgment and the hard practice must be approached gradually in order not to hurt the stomach.

Band instruments promote deep breathing, and in doing so you get to use your whole body as a compressed air tank.

Besides the regular deep breathing, you also promote abdominal breathing,

which builds up the abdominal wall to a great degree of strength.

When you have, through breathing exercises, built up the bronchial-pulmonary tract and the abdominal wall to a fine, healthy condition, does it not stand to reason that you are in better health and stronger than the ordinary person?

I have noticed in Army and College bands that the epidemics that go through the camps and colleges rarely

affect the bandmen—last year we had at this college (besides the usual mumps and measles) the diphtheria, and through all of these, never a man missed a rehearsal or concert. Does this not bear out the doctors' statements that a healthy person is more nearly immune to contagion than others?

I had one little boy as student on clarinet—a hard bodied little fellow, his brother, two years older, was anemic as a result of flu. I begged his father to let me have him and finally after MY consulting his M.D., he consented.

The boy took a cornet, and now he greatly outdoes his brother in activity, growth and general condition, and incidentally is making a fine cornetist. This father, a lawyer, told me it was the most pleasant doctor bill he ever paid.

In order that the girls may get in on this good health exercise, I suggest Girls' Reed Bands, of which I have one here at New Mexico, A. & M.

Of course, a director will have to use plenty of common-sense in building up a child's health through a wind instrument. It is just as important to build up endurance slowly in this case as in any other kind of exercise. However, there is far less danger of over-exertion.

Several children's hospitals have discovered the health value of musical instruments and have organized little bands and orchestras, but few people seem to realize just how beneficial instrument playing may be.

Now doctors, please do not forget to prescribe a horn or Reed instrument to build up and keep the body healthy. The ONLY year around exercise except walking.



## Directors! Supervisors!

What do you think of Mr. Alden's story of the health value of musical instruments? Have you had any experience among your own students along this line?

We would like to hear more about this. Perhaps you have had some experience which would show that there is no appreciable health benefit from playing, or perhaps you are convinced that Mr. Alden's right.

Write us a letter today giving your opinion.

## School Musicians!

Maybe it's you yourself, or maybe some friend of yours who has improved physically due to playing an instrument. Or maybe you think the idea is foolish and that the boy in the story by Mr. Alden owes his recovery to something else besides his band instrument.

Perhaps you even have reason to believe that it is really harmful. Whatever view you take, give reasons and examples.

Your letter and opinion may be of great benefit to others, and at the same time win a prize for you.

## Let's Hear These True Stories and Opinions

For every letter on this topic which we receive and consider worth printing in future issues of The SCHOOL MUSICIAN, we will send a 124 page book entitled "Music as an Educational and Social Asset" by Edwin N. C. Barnes, to the writer FREE. Address all replies to

The SCHOOL MUSICIAN, Suite 2900, 230 N. Michigan Ave., Chicago, Ill.



# GONE

**C**LAY SMITH, noted composer, soloist and writer, wrote his last story for the June issue of *THE SCHOOL MUSICIAN*. He died during the summer.

Here was a man whose life was well worth emulating. His whole life revolved around music. Perhaps that is the explanation of the lovable and admirable character he developed, and that character, in turn, was responsible for the much-loved compositions he wrote.

All in all, Clay Smith wrote close to 200 pieces, the best known of which is probably "Sorter Miss You."

In addition to being a famous composer, he was recognized as one of the leading cornetists and trombone players in the country. In our last issue he wrote the story of Duke Rehl, a "Boy Wonder" who climbed to the top. Although Clay was much too modest to write about it, he did the same thing himself. At the age of 14, only a year after he started playing his first cornet, he thrilled audiences at the World's Fair in Chicago.

After that, he had a life of "ups and downs" which read like an adventure story. He traveled with Gentry Brothers, as soloist, with the Wallace Shows, the Old Beach and Bowers Minstrels, the Buffalo Bill Wild West Show, Hi Henry Minstrels, and later with Barnum and Bailey's, and Ringling Brothers.

The space allotted here is much too short to tell about all of the bands, and ensembles he joined and organ-

ized, and solo engagements he filled after that time. He was active in music even to the day before his death, having gone to Portland, Oregon to judge a music contest, and returning home ill.

In a life so crowded with activity, it seems impossible that he could have found time to compose 200 pieces, but composing was one of the greatest pleasures of his life.

A sincerity and philosophy runs through the whole gamut of his works, touched by the faintest overtone of subtle humor.

He was a tireless worker, as may be easily ascertained from a consideration of the amount of musical activities he took part in, in addition to the numerous articles he wrote and songs he composed. At the time of his death, his name headed the list of officers of the International Lyceum and Chautauqua Association. He played his trombone in almost every city and town in the United States at some time or another in his life, and could tell many an interesting story about these trips and the trials and tribulations of a concert artist.

Sousa once said, "Show me a man who loves dogs, and I will show you a man that the world respects." Clay Smith raised and loved dogs all his life, and during the last year of his life, the death of his pet dog Flash, caused such a void in his heart, that he could not write a thing for a month. At the end of that time, he wrote the following beautiful little poem, which

reflects the remarkable human element in Clay's character. He called it "My Dog, who loved me more than any other living thing."

She was just a little out-cast dog  
With big brown pleading eyes,  
That seemed to look right through one  
And on beyond the skies,  
There's a tugging at my heart strings  
As I sit alone tonight—  
And nothing seems important  
For nothing seems quite right.

She always learned to watch for us,  
Anxious if we were late,  
In winter by the window,  
In summer by the gate;  
And though we mocked her tenderly,  
Who had such foolish care,  
The long way home would seem more  
sweet  
Because she waited there.

She was just a little sun-beam,  
Who came into our life  
To make the old world brighter,  
And help forget the strife  
Always waiting with a welcome,  
That only dogs can give.  
Which typifies real friendship  
And shows humans how to live.

Her thoughts were all so full of us,  
She never did forget.  
And so I think that where she is  
She must be watching yet,  
Waiting till we come to her,  
Anxious if we are late—  
Watching from Heaven's window,  
Leaning from Heaven's gate.

—Clay Smith.



Theodora



Troendle

# Debussy

had a

# Sense of Humor

IN all the arts, genuine humor is more rare than profound and lofty expressions. This is conspicuously true in music. Haydn and Mozart are delightfully amusing quite frequently, and even the austere Beethoven bubbles forth in infectious mirth when least expected.

For modern humor, a better example can hardly be found than in Debussy's "Children's Corner"—a genuine work of art—which taxes the interpretative power of a mature pianist and is not, as its title might suggest, a composition to meet the requirements of the juvenile. It is probably most comparable in literature to Stevenson's "Child's Garden of Verse" and Lewis Carroll's beloved "Alice in Wonderland," the subtleties being more suited and probably more appreciated by the adult mind than the youthful readers for whom they were dedicated. Of the six little pieces, the most popular are "Der Gradus," "The Serenade of the Doll," "The Little Shepherd" and "Golliwogg's Cake-Walk." The cover and dedication inspire a chuckle at the onset—"a ma chère petite chou-

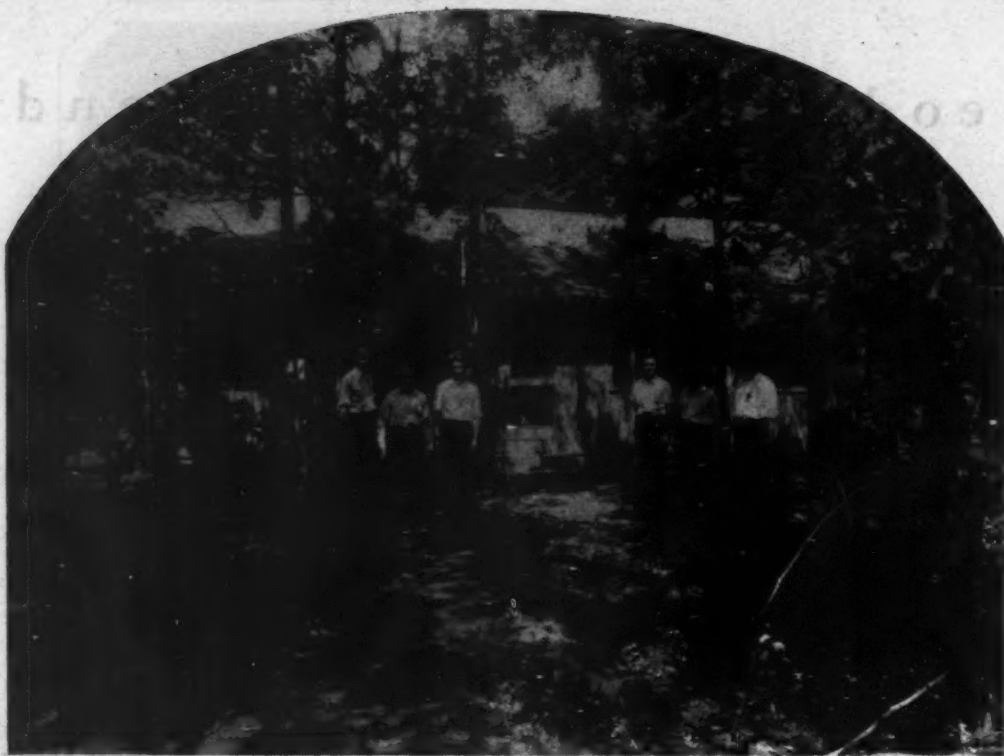
chore avec les tendres excuses de son. Père pour ce qui va suivre"—being literally "to my dear little cabbage with the tender excuses of his father for the following." But Debussy need plead no "excuses for the following"—for they are as delightfully subtle and exquisite bits of humor as are to be found anywhere.

Let us turn to "Der Gradus." The sardonic title to Clementi's book of studies, which are the last word in efficient tedium is "Gradus ad Parnassum" (Steps to Parnassus (Paradise)). So this first little piece is obviously a take-off on the dutiful child laboriously practicing his Clementi, with fingers that are willing but whose spirit is elsewhere. During the first page he plods along with praiseworthy zeal. On the first measure of page 2 there is a long note—a pause—a furtive look at the clock—then onward! Notice the petulant staccatos and accents. Our little pianist is getting terrifically loud. The slow section on page 3 suggests that the little aspirant to pianistic competence is decidedly "wool gathering." He is lost in a trance and his fingers fall languorously where they will. Then a warn-

ing voice from a stern and relentless governess. On page 4 we find him galloping along with a stern determination born of desperation—the closing lines breathe defiance at every note—the last two sharp chords—and in our mind's eye we see the piano lid go down with a bump. Time is up—and oh! blessed freedom. It is so extremely suggestive of a child's practicing, and unless just this humorous little panorama is suggested, the piece is meaningless.

Technically, as you find out, the piece is not so easy. It will require a nice, clean rapid finger work, with a very moderate and judicious use of the pedal. All the little staccato marks and abrupt unexpected accents are tremendously important. On page 3, the long sustained a's will be found more effective if taken with the sustenute pedal.

These little pieces though short and not ambitious—have enough sly subtlety in every measure to require considerable thought and effort on the part of the performer and for that reason, I will take them up one at a time and I will reserve the "The Serenade of the Doll" until a later issue.



*Cradled in the woods, where filtering sunlight paints its ever changing pictures, with Cathedral Majesty, the summer musicians of The National High School Orchestra and Band Camp are sheltered.*

## Another Year at Interlochen

**I**F an inquiring reporter were to ask a certain group of 300 high school music students what their idea of Utopia is, it's safe to say the answer would be spontaneous, vociferous and unanimous—"Interlochen."

Even the most prosaic day in the whole eight weeks of this National High School Orchestra and Band Camp at Interlochen, Mich., situated in a 200 acre virgin forest between the twin lakes Wah-ba-ka-ness and Wah-ba-ka-netta, is necessarily, a music lovers idea of heaven. As a matter of fact, the word prosaic cannot be applied in any sense to any day at Interlochen. Not with this program: 6:30-7:00 A. M. Reveille. Tumbling out of bed, scrambling into bathing suits, darting out into the sunshine, stumbling over twigs in a frantic,

half-awake dash to the sun-lit lake. Icy-cold water on the feet, knees—then duck and brrrr—strike off for a brief, exhilarating sprint.

Even the appetite is "whet" after that, and the next thing is breakfast. The boys in their "mess hall" too busy and too full of their own hopes and



*Four "Big Chiefs" in the music field today. Left to right: T. P. Giddings, J. E. Maddy, John Phillip Sousa and A. A. Harding.*



*They twirl a mean baton in the drum majoring classes under R. F. Dvorak.*

anticipations to talk much, and the girls in their camp half a mile away no less exuberant.

8:00 to 9:00 Clean up, inspection. Strange as it may seem, even this duty takes on the air of being a pleasure. There's great competition for the weekly honor of having scored the highest "inspection" points among the



*John Lai, from Hawaii, doesn't look too homesick. On the right, Sidney H. Morse, of Minnesota, opera director, seems well-content.*



cabins. Inspection crews with eagle eyes give the cabins the once-over, inside, outside and upside down, it would seem. Each cabin has a Cabin Maestro appointed from its members, who directs clean-up activities.

9:00 to 11:00 Orchestra rehearsal and music classes. Here the students gather for the first period of music study and playing under the baton of J. E. Maddy, the man who made this dream world possible and the only trouble with this period so far as they're concerned is that it ends too soon. Here they get instructions from the excellent faculty staff as follows:

ALBERT ANDRAUD, Oboist, Cincinnati Symphony Orchestra.

VLADIMIR BAKALEINIKOFF, Assistant Conductor, Cincinnati Symphony Orchestra.

PERCY BIRNINGHAM, Instructor High School Vocal Music, Minneapolis Public Schools.

HERMAN BEILFUSS, First Bassoonist, Portland Symphony Orchestra.

ESTHER BERGER, Instructor of Piano, Chicago College of Music.

RAOUL BERGER, Artist Faculty, Cincinnati Conservatory of Music.

S. CULP, Assistant Concertmaster, Cincinnati Symphony Orchestra.

ORLEN E. DALLEY, Assistant Professor of Music, University of Wisconsin.

RAYMOND DVORAK, Assistant Director, University of Illinois Bands.

THADDEUS P. GIDDINGS, M. M., Supervisor of Music, Minneapolis Public Schools.



*Left to right: Raoul Berger, violin instructor; Henri Verbrugghen, conductor of Minneapolis Symphony; and Walter Heermann, cello instructor.*

WILMA ANDERSON GILMAN, Instructor of Piano, McPhail School of Music.

AUSTIN A. HARDING, Director, University of Illinois Bands.

WALTER HEERMANN, Assistant Solo Cellist, Cincinnati Symphony Orchestra.

HENRI LEROY, Solo Clarinetist, Cleveland Symphony Orchestra.

JOSEPH E. MADDY, Mus. Doc., Professor of Public School Music, University of Michigan.

JOHN MINNEMA, M. A., Dean of Fine Arts, Elmhurst College.

SYDNEY MORSE, Instructor of High School Music, Minneapolis Public Schools.

JOSEPH E. MOUREK, Hornist, Chicago Symphony Orchestra.

WILLIAM W. NORTON, Director, Flint Community Music Association.

EDITH RHETTS, Educational Director, Detroit Symphony Orchestra.

WILLIAM SKEAT, Supervisor of Music, Eaton Rapids, Mich.

MIKAIL STOLAREVSKY, Violist, Cincinnati Symphony Orchestra.

HERBERT TIEMEYER, Trumpeter, Cincinnati Symphony Orchestra.

ALEX TREMPENAU, Bass, Cincinnati Symphony Orchestra.

ARY VAN LEEUEN, Solo Flutist, Cincinnati Symphony Orchestra.

ARTHUR L. WILLIAMS, Assistant Professor of Public School Music, Oberlin College.

OTTO ZOELLER, Director of Instrumental Music, San Antonio Public Schools.

WILLIAM CAMERON, Solo Harpist, Curtis Symphony Orchestra, Philadelphia, Pa.

*Joseph Mourek, horn instructor, of Chicago Symphony and on the right, Vladimir Bakaleinikoff, Asst. Conductor of Cincinnati Symphony.*



*W. J. Skeat, Instructor in Harmony.*





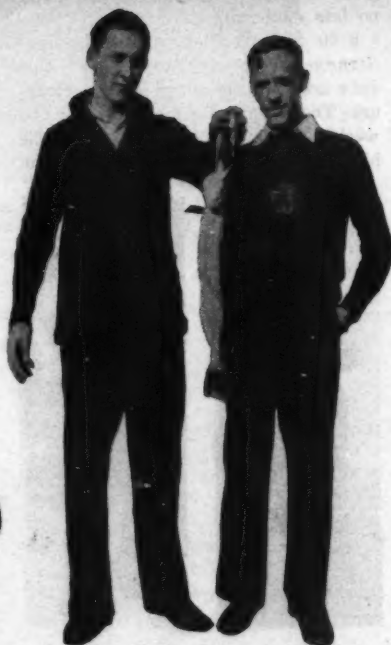


Incidentally, these great music masters value the camp highly enough that they come to it to teach at their

1:30 to 2:30 Music, Dramatics or recreation. Nearly all of the students undertook to play some instrument



*Mr. Maddy has the chance to get in a few good innings for the Camp, when he speaks for Pathe Sound News. At the right, Ivan Thompson in Independence, Kans., and Dick Fine of Merchantville, N. J., brought back the evidence. Below, Camp Director Chester Belstrom wets his whistle.*



own expense, and go home marvelling at the inspiration they caught from the youthful students who take such zest in improving their music. Results in this group would seem miraculous if you didn't take into consideration the quality and character of the students who are invited to attend.

Although a majority of these music fans would probably just as soon continue their work through the noon hour, the directors have decreed that 12:00 to 1:00 shall be dinner hour and rest period. Skilled dietitians see that students get the proper amount of Vitamins A, B, C, and D. They have ice cream twice a week, chicken sometimes and all in all, nobody kicks about the food. Comfy lounge rooms are provided where students can read magazines, write letters, listen to the radio, sit and think or just sit.



with which they were unfamiliar. They had the privilege of taking private lessons from artist members of the faculty. Classes in conducting an orchestra were very popular. Saxophone, woodwind and brass ensembles were organized and included in broadcast programs and concerts.

2:30 to 4:00 Band rehearsal. Once again musicians poured out with their instruments from various practice houses, or cozy spots in the woods and gathered at the Bowl midway between the boys' and girls' camps. Great polished instruments against the rustic logs of the giant platform. Happy, laughing



faces against somber, rustling pines. Discords of tuning up. A. R. McAllister. Silence. The baton is raised. Then off they are. Each a complete musical entity in himself, but all working together as one mind and body. No dull

*The stage is set. Three hundred All-Star school musicians from almost every State in the Union, and two foreign countries, comprising the National High School Band, join with several bands from nearby towns to play under the baton of John Phillip Sousa. Ten thousand people have sprung up seemingly from nowhere and taken their chairs under shade-trees within a wide radius of the stage. Thousands of other listeners have their radios tuned to the station from which this excellent and unique concert is being broadcast. "Sousa Day" at Interlochen.*



eyes, slouched positions, inattention or lack of enthusiasm there. They play the hardest selections with feeling and finesse. One of the favorite stories at the camp was that Mr. Maddy had won some \$60 on bets that the orchestra could play a selection from Brahms at sight. Who says this is a jazz-mad age?

Students were allowed to register in only one of the three major units—band, orchestra or choir. Consequently,

when the units in which they did not take part practiced, they were taking instructions in some of the excellent courses which were afforded.

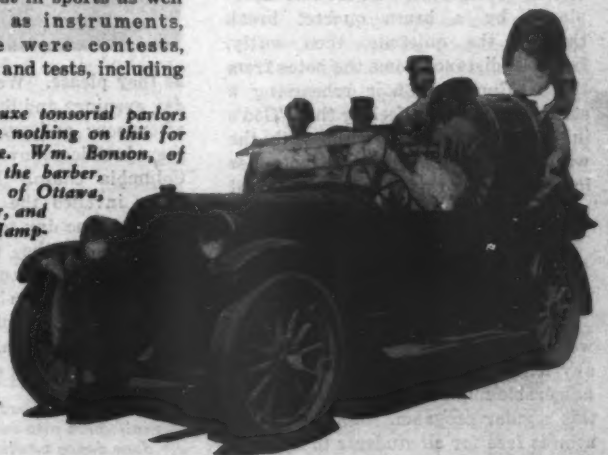
4:00 to 6:00 Sports. Take your choice. A strenuous game of tennis on the popular cement courts; swimming in the clear waters of Lake Wah-ba-ka-ness or Wah-ba-ka-netta with excellent instruction; sailing, canoeing, rowing, archery, volley ball, baseball or hiking.

In order to keep the interest in sports as well tuned as instruments, there were contests, races and tests, including

Red Cross Life Saving for swimmers. The boys adopted the slogan "Every musician a swimmer, and every swimmer a life saver." They had an honor swim in which they kept track of the number of yards each day and the high man won, and races at the end of the season. Almost all of the girls worked toward the coveted Camp swimming letter which was awarded to those who were good enough for the advanced swimming class and passed the R. C. L. S. test. Toward the end of the season, they presented an excellent water pageant with music by the girls' orchestra.

6:00 to 7:30 Supper and rest period. This is self-explanatory.

*DeLuxe tonsorial parlors have nothing on this for comfort and service. Wm. Bonson, of Ravenna, Nebr., is the barber, Charles Tighmeyer of Ottawa, Kansas, the customer, and Paul Bergan of N. Hampton, Wash., and Geo. Bosworth of Holland, Mich., the overseers. At the right: The Camp's German Band (Faculty members) at the Northern Michigan Cherry Festival.*





7:30 to 9:00 Ensembles—chorus—cottage orchestras and dramatics. Next to dawn, this is the most beautiful period of the day. The sun, a

blazing, golden fire-ball slowly sinking below the trees silhouetted against it on one side, and a friendly, silvery moon peacefully appearing on the other side to take up a calm night

watch strains from "Sweet and Low" played by a brass quartet break through the quietude, then softly, from the distance, come the notes from the A Cappello Choir rehearsing a selection. A strong feeling that "God's in His Heaven, All's right with the world" permeates everyone who comes in contact with this peaceful, beautiful atmosphere.

9:00 to 10:00 everybody in cottages.

10:00 P. M. taps. "The End of a Perfect Day."

This program is so ideal that it would scarcely get monotonous over any length of time, but there are innumerable numbers of variations from this regular program. Monday afternoon is free for all students to do with

*The faculty. All are eminent in their particular fields, and most of them are customarily photographed in evening clothes in some elaborate theatre or well-known music school. However, they seem to be well at ease in camp surroundings and agree to a man that the summer instruction at Interlochen is just as much a pleasure to them as it is to the students. Below: Ivan Thompson, of Independence, Kans., Frank Payne, of El Paso, Texas, Louis Keymer and Larry Fish of Minneapolis, sing what looks to be "Sweet Adeline."*



conductors, including such great names as Henri Verbrugghen, Peter Dykema, John Erskine, Carl Busch, Hollis Dann, Percy Grainger, Howard Hanson, Barre Hill, Redfern Hollingshead, Guy Maier, Earl Moore, Mozelle Bennet Sawyer, John Philip Sousa, Leo Sowerby and Edgar Stillman-Kelley appeared at the camp.

A presentation of the opera "The Mikado" was (Please turn to page 35)

as they please. Wednesday evenings and Sunday afternoons and evenings they broadcast over the Columbia chain. Pathe News invaded the camp premises one day to take pictures of the musicians, and at another time, several numbers were recorded for phonograph reproduction.

Visiting artists and

*When they turned the tennis court into an outdoor dance pavilion.*





**Ida M. Fisher High  
School Orchestra**

Photographed in the beautiful High  
School Patio



*The orchestra practice hour is probably one of the happiest periods in any school, but how wonderful it must be in the beautiful High School Patio.*

## Look Out for Miami, Florida, in the Next Big Orchestra Contest

By Ruby Barrett Carson  
Supervisor of Music

IN 1926 in an unfinished office building, I sent out a call for all students who played musical instruments. To this appeal nine students responded. From this beginning I organized the first Ida M. Fisher High School Orchestra. The struggle of this small group under the existing conditions that first year will never be forgotten by the students or their director. The outstanding event of their first year's work was the orchestra concert given in the newly completed auditorium. That year two of our members attended the state music contest at Tampa, returning with third and second prizes.

The following year there were several new members and I began the instrumentation of a real symphony orchestra. The music department suc-

ceeded in purchasing two pianos, a bass viola, and a trombone, thus securing for the orchestra those instruments rarely provided by the students themselves. In the 1928 state contest at Tampa the orchestra competed against nine other orchestras and won first prize. Ludwig Schwarzkopf, cellist, won first place both at Lakeland and at Tampa, also representing Florida he won first in Southern States contest, and Elmer Novak won second in the state with his clarinet the same year.

The following year, 1928-29, although we had lost five of our orchestra members through graduation and change of residence, we had a membership of twenty-five and earned money to add a bassoon and an oboe to our

orchestra. This was an eventful year as the orchestra appeared on many important community programs in the greater Miami area, broadcast over the radio, and again won first prize in the state High School music contest, receiving not only a cup from the state contest, but also a bronze tablet from the National Society for Advancement of Music.

This, 1929-30 season, our orchestra, with a membership of thirty-five, has had a better balanced and more complete orchestra than ever before. The string section contained seven first violins, nine second violins, two cellos, viola and bass viol; the woodwind, two clarinets, two flutes, and a bassoon and oboe; the brasswind, two cornets, French horn and two trombones, and

the percussion with trap drums and tympani complete. The tympani was secured through the loyal cooperation of Henry Robbins, our president, who bought and paid for them with his own earnings. This year, consequently, has been our most successful year. We have had nationally known educators and musicians visit our programs and rehearsals.

This year our orchestra again won first prize in the state contest, the music department bringing home five first prizes, four seconds, and three thirds. Since we have three times consecutively won the right to represent Florida in the national contest, it has been our dearest desire and ambition to go to this contest and bring back to Miami Beach the first honors in nation wide competition. Perhaps this privilege may be accorded some future orchestra of Ida M. Fisher High School, but it can never be given to a more deserving, more devoted or more loyal group of orchestra students than this, the Fisher High School Orchestra of 1929-30.



RUBY CARSON

### From an Old Opera

In an essay on "Popular Music" Remenyi says the following about the piece "Home, Sweet, Home."

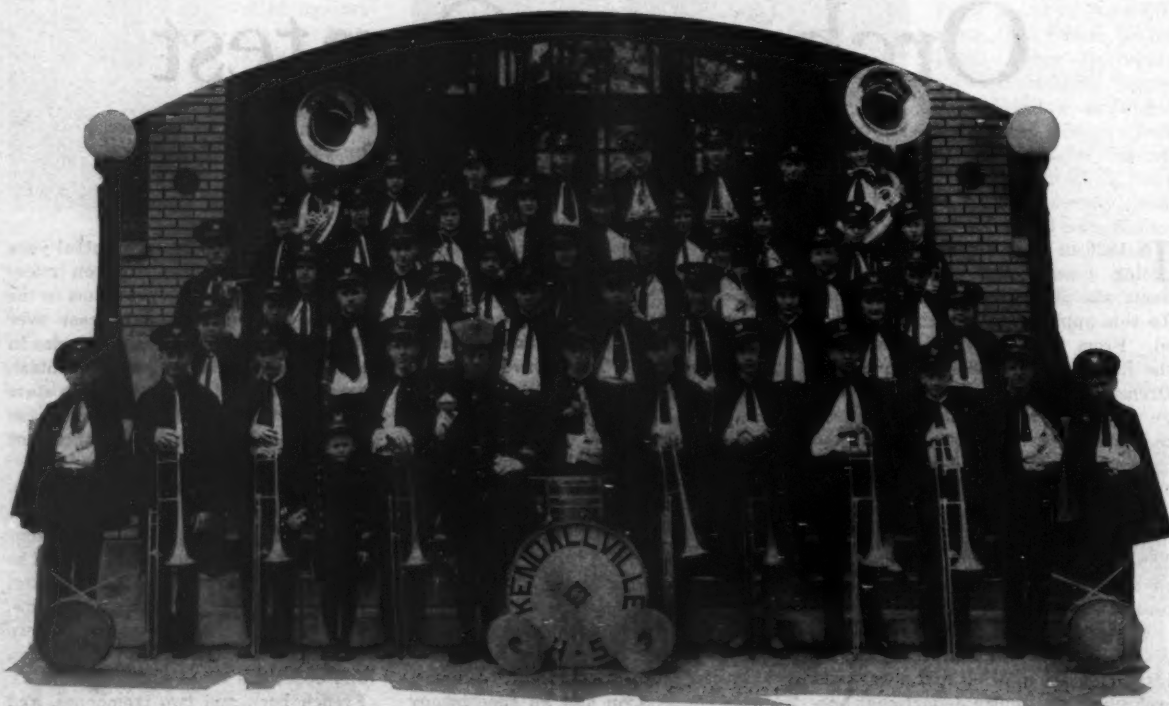
"It is an importation and not a happy one, either. It is not English, not American, tho the words were written by Payne, an American. The music to Payne's words was adapted by Sir Henry Bishop, but never composed by him. It is an old, very mediocre Sicilian air, and was first sung about 1838 in an opera called "The Maid of Milan" in London. The prima donna who sang it first must have sung it very well, and must have been very beautiful to have been able to nationalize into English this by no means brilliant Sicilian melodic importation."

Whoever thoroughly accepts faith as the inspiration of his labors, will be ready to work for humanity as if the fortunes of the world depended on his personal endeavors.—George W. Julian.

*This band says it's going to have 100% membership in the National School Band and Orchestra Association. It's the Kendallville High School Band from the Hoosier State, conducted by Earl L. Minch, composer of a new serenade entitled "Mother's Sunbeams."*

*Every other year, this band sneaks up and surprises its competitors in high school contests. They have adopted a policy of entering in alternate years. In 1929, they won third place in Class D in the State Contest at Gary, Indiana. This took place only four months after the band was organized.*

*1931 marks their next appearance and they will enter in Class B. The band now has 60 pieces and quite a formidable reputation for competitors.*



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# Studenten-Stimmen

## "Minimum"—Huh!

### There Isn't ANY

I have watched the progress of THE SCHOOL MUSICIAN with a great deal of interest. Am glad to see a minimum of "jazz" stuff. I believe the school directors should emphasize good music. Have nothing against the popular stuff except that in our part of the country we are overrun with roadhouses which are pretty rotten. The kids get an orchestra together and the next thing they are playing in one of those joints, and I can think of a lot of places I would rather see my boy than playing in such places. It seems to me, however, that every year I am in this work I have nicer and cleaner kids to work with. Had a wonderful bunch last year.—E. C. Moore, Appleton, Wis.



### See Letter Above, Abie

Say, why don't you liven up your magazine with a few snappy jazz orchestra pictures and write-ups? I haven't seen jazz mentioned since the magazine started.

Now, I ask you, isn't jazz the music of the age, or am I Rip Van Winkle's double and this is 1950.—A. B., San Francisco, Calif.

## Well, Give Our Regards to Yale

I have been reading your magazine for some time and find it contributing a great deal toward the development of music loving citizens as well as adding to the pleasure and enjoyment of the class to whom you particularly aim to serve—the high school musician. I have just completed my college career at West Virginia University where I was Drum Major of the R. O. T. C. Cadet Band out of pure love for band work and music in all its forms. I wish to keep up my "drum majoring" as long as I can. I am at present playing in an orchestra in a summer resort in New York State, and plan to attend Yale University this fall.—Martin Epstein, Highmount, N. Y.

## Another Country Heard From

I am subscribing for THE SCHOOL MUSICIAN expecting to keep it up for the balance of my life. This is my first knowledge of such a publication, and I am surely pleased to have the opportunity to subscribe for it.

You may give me membership in the N. S. B. & O. I am 68 years of age, a pioneer of Alaska, and am interested in making Alaska Musical as well as America.—L. W. Holmes, Homer, Alaska.

## It's Only a Year Old, Milt

I have been receiving your publication, now, for over two years and I sure enjoy it.—Milton Zazove, Senn High, Chicago.

## Thanx!

Allow me to congratulate you upon the completion of the very successful first year of THE SCHOOL MUSICIAN and tell you that it has brought pleasure and encouragement to many of my pupils. I have asked it to be put on the magazine list of the school library and I have also taken care to leave my own copies where our school musicians would find them, as soon as I have read them myself.

If you want my candid criticism, I would suggest that you might place more emphasis on the bowed instruments, and less on the saxophones and so forth. In school orchestras we are always likely to have too few cellos and violas; the double reeds, harps, and French Horns need all the encouragement we can give them. Let's have more pictures and articles about violin, viola, cello, harp, oboe, string quartets, trios and so on.—E. B. Painton, Gilroy, Calif.

## No Complaint on This Issue

I have noticed many times there is very little news regarding the fretted instruments and as you are aware, there is a tremendous interest for these instruments throughout the country, especially among the younger generation.—D. L. Day, Groton, Conn.

## A Pat on the Back

Saw a copy of THE SCHOOL MUSICIAN at East High at Waterloo and feel that it serves a great purpose in keeping up the musical interest in a high school.

Would like to take this opportunity to compliment your organization on the wonderful work that you are doing for the High School musicians in a clever manner by appealing to their interests in music.—H. Makeever, La Porte City, Iowa.

## Oh! But That's What

### Schools Are For

As an instructive medium for student musicians, your magazine would make a good hot-air furnace.

Why not cut out all the long-winded eulogies and give us some real honest-to-goodness instruction on various instruments?—"A Student," Portland, Oregon.

## Liked Mel Webster's Article

I enjoy your magazine very much and have gotten a great deal of help from it. Mel Webster's Flute Article in the April issue gave me some new information on that line. All your articles have helped me in some way. I am entering college next fall with plans to enter the field of high school music and am saving the copies of THE SCHOOL MUSICIAN for reference and help when I get a position.—Emil A. Holz, Coldwater, Mich.

## We Agree With You



This is the only, and the best magazine of its type I have ever seen. In fact, the only music magazine I have ever placed in schools which children who only have an average amount of interest in music, paid any attention to or really seem to enjoy.—Pauline Dorn, Woodsfield, Ohio.

I am director of the Cole Junior High School Band in Denver. I read THE SCHOOL MUSICIAN with much interest every month. My band also gets a great deal from it.—Harry F. Taylor, Denver, Colo.



These are the trombone, clarinet, and trumpet of Buescher's marvelous new line of Aristocrat instruments. Send coupon below for beautiful catalog. Take your six days' free trial. One of these will put you in the "medal winning" class.

## These **NEW** Bueschers will put you in the "Medal Winning" Class

In a few months it will be "medal winning" time again. Boys and girls will be flocking, *confident*, to the big solo and ensemble contests. And they will be returning, some with happy hearts and laughing eyes; some forlorn in disappointment, high hopes shattered, spirits crushed.

And many will wonder, *even question* the narrow margins by which they lose. Some will be discouraged to the point of "quitting" when, really, the fault that keeps them out of the "medal winning" class will be *no fault of theirs at all*.

### Judges Judge by Ear

You may be a *much better* musician than someone else judged better than yourself. But if your rival plays an in-

strument that is *rich in tone, infinitely scale-accurate, so lively* that technique is fast and sure and clean cut; while your instrument is — *not so good*, then it's your bad luck. For after all, Judges can only judge by *what they hear*.

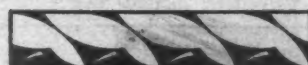
### Free Trial, Easy Terms

Take this seriously. Don't be sentimental. The old horn may be a great pal, but if she won't cut the stuff in "medal winning" fashion, *get a new one*. These marvelous new True-Tone Aristocrats will put you in the "medal winning" class. Whatever you've got, they'll bring out—*glorified*. Write today for a beautiful catalog-folder of your favorite instrument. *Six days' free trial. Easy terms.* Send the coupon. Nothing is more *important* today.

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# It Is to Laugh

## It Would

Lady: "Why don't you go to work if you are hungry?"

Hobo Harry: "I tried that once an' it only made me hungrier."

~

## Foot to Mouth

Mike: Pat has worked himself up, hasn't he?

Murphy: How do you mean?

Mike: He used to be a chiroprapist, now he's a dentist.—Answers.

~

## He Was Wise

"What's the first thing you do when cleaning your rifle?" the sergeant demanded.

"Look at the number," said the new-comer.

"Oh," barked the sergeant, "and what's the big idea?"

"To make sure I don't clean someone else's."

~

## She Sure Does

He: Do you smoke?

She: No, I don't smoke.

"Do you drink?"

"No, I don't drink."

"Do you neck?"

"No, I don't neck."

"Well, what do you do?"

"I tell lies."—Hummel, Hamburg.

~

## Why Bring That Up.

The teacher was trying to explain to the class the significance of white. He asked:

"Why do you think a bride always wears white on her wedding day?"

No one answered.

Teacher: "It is because white be-tokens happiness, and her wedding day is the happiest day of a woman's life."

Small Boy: "But why does the man always dress in black?"—Rolig Halv Cimma (Gotenburg).

## Yum! Yum!

Rastus: "You says anything to me, big boy, an' I'll make you eat yo' words."

Mose: "Chicken dumplings, hot biscuits an' watermelon!"

He: "They have excellent acoustics in this theater."

She: "Yes, and they're so polite, too."

## Strange

The professor's wife was speaking. "I must say, James," she said, "that you do not look so well dressed as you used to."

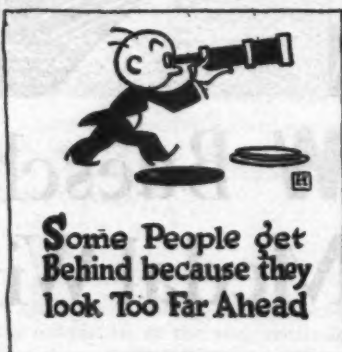
"That's strange," said the professor thoughtfully, "for they are the same clothes."—Children's Newspaper.

~

## Oughta Be Exiled

Bodgers: Food is getting so scarce that a man lived for two weeks on onions alone.

Dodgers: Well, any man who lives on onions ought to live alone.—Answers.



## The Dig

There was an amusing scene at a well-known theatrical club the other day. A bad actor, but a very good fellow, accused a certain critic of having stated that his Hamlet was the worst he had ever seen.

"There's one thing," he commented cheerfully, "next time I play it you won't be able to say anything worse."

"Oh, yes, I will," said the critic, "I shall say you're not up to your usual standard."—London Opinion.

~

## Quite So

Chemistry Professor: "What can you tell me about nitrates?"

Student: "Well—er—they're a lot cheaper than day rates."

~

## But Not He

We had to face the north wind, coming home from a visit to a nearby neighbor on a cold winter night. Little Alden trudged along without a word. His father asked him if he was cold.

"No, I'm not; but, boy, that wind sure is!" he answered. — Liberty Magazine.

## System

"Your wife is a very systematic woman, isn't she?"

"Yes, very. She works on the theory that you can find whatever you want when you don't want it by looking where it wouldn't be if you did want it."—What Cheer?

~

## They Answered the Purpose

"Aren't you afraid the birds will eat your seeds? You ought to put up a scarecrow."

"Oh, it's not worth it. There's always one of us in the garden."

~

## Demand on Savings

Cræsus: "Why don't you make a practice of saving \$10 a week?"

Diogenes: "I tried it once and the installment collectors wouldn't stand for it."—Chicago Daily News.

~

## Part of It, Though

Bill Collector: "Jones told me to come back next week."

Boss: "Go back and tell him that 'stall' isn't all there is to installments."

~

## Save the Nickels

Young Scotchman: "It's awful hot in this theater, dad. How about taking me out and buying me an ice cream soda?"

Old Man: "Wait till the intermission, Wullie. I'll tell you a ghost story that will make you shiver."

## Teaching the "Don'ts"

"Charles," said a mother to her six-year-old son, "is it possible that you are teaching the parrot to use slang?"

"No, Mamma," replied Charles, "I was just telling him what not to say."

## Why!

"Darling, that encyclopedia you bought on the installment plan last month is no good at all."

"Why, whatever's wrong with it?"

"This morning I wanted to find out why swallows migrate in the winter."

"And couldn't you find it in the encyclopedia? Where did you look for it?"

"I looked under 'Why,' and I didn't even find the word there at all!"—Chicago Daily News.



## Release List of Required Num- bers for Bands

The National Officers of the Association have just released a list of the required numbers for classes A, B, and C in the National Band Contests, and for the five classes in the State Band Contests.

The selective lists for both band and orchestra have not been finally and officially announced yet, but will appear complete in the October issue of THE SCHOOL MUSICIAN.

Here are the required numbers for bands:

### National Required Numbers

#### CLASS A—

Entry of the Gods into Walhalla by Wagner. Published by Carl Fischer, Inc.

#### CLASS B—

Knight Errant by O'Neill. Published by Rubank, Inc.

#### CLASS C—

Prelude to Faust by Gounod. Published by Ditson.

### Suggested Required Numbers for State Contests—Band

#### CLASS A—

1. Phedre Overture by Massenet. Published by Fischer, Inc., J64.
2. Don Quixote by Safranek. Published by Fischer, Inc., J203.

#### CLASS B—

1. Morning, Noon and Night Overture by Suppe. Published by Fillmore.
2. Hungarian Dance No. 6 by Brahms. Published by Emil Ascher.

#### CLASS C—

1. Festival Overture by Taylor. Published by Fischer.
2. Choral and March from Bach Suite. Published by Schirmer.

#### CLASS D—

1. Spirit of America by Jamecnik. Published by Sam Fox.
2. On the Volga by Taylor. Published by Fischer.

### JUNIOR HIGH SCHOOL—

1. Prelude to Faust by Gounod. Published by Ditson.
2. On the Volga by Taylor. Published by Fischer.

If arrangements can be made, an interpretation of the various pieces selected for National and State contests numbers, by a competent authority will be made in future issues of this magazine.

If slighted, slight the slight and love the slighter.—Spurgeon.

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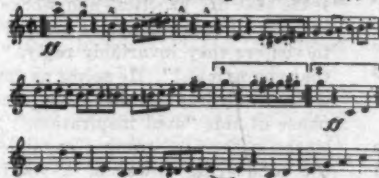
#### THE ROYAL WELCH FUSILIERS MARCH

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LIEUT. COMM.  
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SEPTEMBER, 1930 ISSUE

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## Who's Who Among the Students

**REINHARDT ELSTER** of Hammond, Indiana, doesn't talk much about himself and his prowess. He doesn't need to. His playing talks for him.

His uniform looks like a coat of armor when he pins all his medals on, and there's nothing very bronzy looking about them either. We'd want an armed guard along side of us if we had that much gold in our pocket, and a whole regiment, if we wore it exposed.

Elster can play enough instruments to make a whole orchestra, if he could play them all at the same time. However, he specializes on percussion instruments. Two years in succession, he has won first place in the National H. S. Contests on the marimbaphone and xylophones; he has won first at the National High School Orchestra and Band Camp at Interlochen on the same instrument; this past summer, he won first in conducting an orchestra at Interlochen; he composed a piece which was played by the National H. S. orchestra; he is a member of the Hammond H. S. band and orchestra which were third and second, respectively, in National Contests; and he is the secretary for the Hammond Federation of Musicians.

That probably leaves out about half of his honors. He is an excellent pianist, cymbalist, and tympanist—and, it would seem, about the only kind of an "ist" that he isn't, is an egotist.

Elster is 15 years old, and has been studying music since he was 8. Watch him!

## An Intimate Chat About Joseph E. Maddy

### Of our Hall of Fame

(Picture on Page 2)

**S**OMEONE, in speaking of Joseph E. Maddy, gave him the title "The Soul of the National High School Orchestra and Band Camp." There is no truer way to characterize his unique relationship to that institution, which represents the crystallization of the modern sweep of instrumental music instruction in the public schools of America.

To those who know him intimately, Joe Maddy presents a dual inspiration. His achievements are enough in themselves. From the time his Richmond, Indiana High School orchestra played on the program of the National Music Supervisors Conference in Nashville, Tenn., seven years ago, discerning eyes have watched him. When he assembled the first National High School Orchestra in the city of Detroit in 1926, he became instantly a national figure.

He is also a writer of instrumental texts that are practical and workable, and for all this, when he is pointed out to visitors they invariably reply, "Oh, that young man?" He seems as young as the students; and that is the second phase of this "dual inspiration." Nowhere is there a stronger example of the conquering power of a youthful spirit which dares to dream! Come what may of practical obstacles, they seem always to fall before the clear-cut vision of this veritable "Peter Pan."

Mr. Maddy was born in Wellington, Kansas, Oct. 14, 1891. He began the study of violin music at the age of four, and appeared in public at the age of 8. His musical education included courses at Wichita College of Music (Wichita, Kansas); Bethany College (Lindsborg, Kans.); Northwestern Conservatory (Minneapolis, Minn.); Columbia School of Music (Chicago).

He became a member of the Minneapolis Symphony Orchestra at the age of 17, remaining with this organization for four years, playing viola, and clarinet. He followed the music profession, then for several years before entering the teaching field as Director of Wichita Falls (Texas) College of Music. In 1918 he became Supervisor of Instrumental Music at Rochester, N. Y., the first position of this kind in America. He obtained a gift of \$15,000 from George Eastman to finance purchase of instruments for schools in Rochester.

Two years later he was appointed supervisor of music at Richmond, Indiana and conductor of the Richmond Symphony Orchestra and Festival Chorus, remaining there until accepting his present position as Head of the Public School Music Department of the University of Michigan School of Music in 1924. He taught summer sessions at Chautauqua, N. Y., Teachers College, Columbia University, and the University of Southern California.

In 1924 he conducted the All State High School Orchestra of Indiana, and was a guest conductor at Hollywood Bowl. The next three years he organized and conducted the National High School Orchestra. Since then he has cooperated in organizing all-state orchestras in many states.

At present he is also Chairman of the Committee on Instrumental Affairs of the Music Supervisors National Conference and is a member of the board of directors of that organization—of the North Central Music Supervisors Conference; Chairman of Public School Committee of Music Teachers National Association and member of Michigan State High School Music Council.

And that, we think, is about enough for one man.

## Who's Who Among the Students for Next Month

Send in your votes—and reasons

## Another Day at Interlochen

(Continued from page 26)

given and very enthusiastically received. One of the great highlights of the season was the singing of the oratorio, "The Messiah" by a chorus of 300 voices, including choruses from Traverse City, Manistee, Cadillac and Beulah-Benzonia, in addition to the camp choir. Imagine, if you can, a silvery moon trailing its reflected ribbons of light across an unruffled lake, shadowy figures outlined against pine trees faintly stirring in a balmy breeze—and this great voice, 300 strong, singing the stirring climax "The Hallelujah Chorus." A real, emotional thrill and one long to be remembered.

### Sousa Day at Camp

But the greatest day at camp was "Sousa Day" when the world famous director visited the camp and led them upon arrival, from the hotel steps, in one of his own grand marches. A crowd of 10,000 gathered on the hillside to see the Grand Old Man direct Young America's Best in afternoon and evening programs, and he was given a great ovation. In the afternoon program The March King was presented with a medal by the Camp and made Honorary President of the National High School Orchestra and Band Camp. The massed high school bands from Northern Michigan joined the National High School Band in the thrilling climax to the afternoon program playing Sousa's own marches. Truly an event to live forever in the minds of the thousands of spectators and in the hearts of the musicians.

Picture it to yourself. There they were, 400 young players from Maine to Hawaii, from Alaska to Florida, all in one grand ensemble, playing for and under the world's greatest bandmaster whom they all loved and who must have loved them for the way in which they played his creations.

The large stage filled with eager, capable boys and girls all smartly uniformed and on their toes to do credit to the famous and lovable man who was leading them. All the seats and ground spaces in the bowl were occupied and the hillsides and embankments were crowded, more than 7,000 there. Looking up among the trees one saw the brightly flashing colors of summer hats, dresses, plus

## Captain A. R. Gish Joins Our Staff

CAPTAIN A. R. GISH is known from coast to coast for his great record with the Nicholas Senn High School Band, Chicago, Ill., of which he has been director since 1924.

His band won first place in the National High School Band Contest in both 1929 and 1930. It was second in 1928. In 1927, '28 and '29 it won first place state and city honors.

Senn's rendition of both classical and popular compositions is a revelation of what can be accomplished by school bands under skilled direction.

### New Training School for Bandmasters

Now Captain Gish joins the staff of Conn National School of Music as Educational Director in charge of all our band school activities. Under his direction is being developed an exceptionally fine course for Bandmasters which will bring



to aspiring directors a new opportunity for greater service and increased earnings. Today there is an astonishing lack of trained bandmasters, qualified to meet the requirements of the public school field. Schools are clamoring for competent directors. Our new course is planned to meet this need. Here, under the personal supervision of Captain Gish, you can get just the specialized training you need to prepare yourself for greater success.

### Individual and Group Instruction by America's Foremost Artists

Conn National School of Music also offers courses suited to the needs of all bandmen. Classes for both beginners and advanced students. Private or group instruction on any band or orchestra instrument. Nationally famous teachers including such celebrities as Ernest Pechin, *Cornet and Trumpet*; Jaroslav Cimer, *Trombone*; Max Pottag, *French Horn*; Theodore Yesche, *Flute and Piccolo*; and a score of other master musicians. Many of them are from the Chicago Symphony, the Civic Opera Company and other renowned musical organizations.

Fall classes are now forming. Enrollments being registered in the order of their receipt. Get your reservation in promptly or write us for further details on the course in which you are interested.

The champion Nicholas Senn  
High School Band on parade



CONN NATIONAL SCHOOL OF MUSIC, INC.  
506 South Wabash Ave., Chicago, Ill.



fours and what not, with here and there a group of Shriners' fezzes flashing in the sunlight.

Here was the great Sousa, known to the civilized world as the greatest bandmaster of all time, and there were the players from Traverse City, a few miles away, to the far-flung frontiers of the nation—and from the cities, towns, states, territories and islands which make up what we call our nation.

#### Smashing Finale

Then imagine the climax when the piccolos and trombones of that immense band trooped down to the front of the stage and sent over that smashing finale, with the rest of the band

backing them up to the limit. There they were, the great master at the zenith of a great career, leading 400 who are just preparing for theirs; 7,000 or more listeners who were glad to be there, some having driven hundreds of miles to hear the program—a perfect natural setting augmented with every human contrivance to heighten the effects. It's hard to keep from being flowery in writing about this subject. To get back, now, to extra-curricular activities.

Several tennis court dances by moonlight acted as "mixers" for the boys and girls, and a faculty party wherein the usually more-or-less sedate faculty buried their dignity and put on a first-class entertainment were

among the highlights. A moonlight dip for the girls offered a pleasurable variation and over-night hikes for the boys were popular. Then there were the usual number of picnics, weenie roasts and marshmallow toasts to liven things up. At the end of the season a solo contest was held and here is a list of the winners:

#### Solo Winners

The winners of the 1930 Solo Contest, and the groups in which they participated are as follows:

Flutes—1st Ruth Ackerman, 2nd John Krell, 3rd Catherine Colver.

Oboes—1st Raymond Biggar, 2nd Ruth Blair, 3rd Victor Church.

B♭ Clarinets—1st Oveida Smith, 2nd Wm. Bonson, 3rd Glen Allen.

E♭ and Bass Clarinets—1st Edward Davison, 2nd Richard Wiley, 3rd Stanley Mackewicz.

Saxophones—1st Edward Davison, 2nd Jerry Salter, 3rd Floyd McIntire.

Bassoons—1st Eugene Dimond, 2nd Ivan Thompson, 3rd Charles Ledwith.

Horns—1st Ernestine Delcamp, 2nd John Taylor, 3rd William Scovill.

Trumpets—1st Garret Ebmeyer, 2nd Gerald Borchardt, 3rd Everett Kisinger.

Piano—1st Jean Schneider, 2nd Kathryn Kettering, 3rd Frances Schott.

Trombone—1st, tie, Hugh McMillan and Juanita Nanninga, 3rd Jerome Henderson.

Baritones—1st Hugh McMillan, 2nd, tie, Willis Wysong and Charles Tegtmeyer.

Tubas—1st Wm. Moore.

Violins—1st Edward Preodor, 2nd Joseph Fortuna, 3rd Arthur Spalding.

Violas—1st Ernest Seeman, 2nd Loretta Newman, 3rd Kathryn Nanninga.

Cellos—1st, Betty Barbour, 2nd Warren Mayo, 3rd, tie, Paul Schmidtchen and Jean Schroeder.

String Basses—1st, George Kohm.

In voice, the winners were:

Alto voice—1st Corinne Dick, 2nd Agnes McCoy, 3rd Kathryn Kettering.

Soprano voice—1st Betty Wilkinson, 2nd Mary Morrison, 3rd Alma Wadsworth.

Tenor voice—1st Louis Keymer, 2nd Lawrence Fish, 3rd Everett Wilbur.

Baritone voice—1st Ivan Thompson, 2nd Frank Payne, 3rd Raymond Fuller.

Composition—1st Lee Briggs.

Conducting—1st Reinhardt Elster, 2nd William Moore, 3rd Julius Stulberg.

The boys and girls who were fortunate enough to attend the National High School Orchestra and Band Camp were all sent there because of

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Just outside one of the many practice halls, this group poses for an interesting picture.

their own or someone else's faith in their musical ability. First of all, they were put through a continuous test in their respective localities all year so that the school authorities could decide who shall be invited to become members of the camp in the summer. Each player must have the recommendations of the superintendent of his local schools, his high school principal, the music supervisor of the city and that of its directors of music if such are not represented among the first three mentioned. Then, with the application blanks for membership there is included a rigid physical examination report from the applicant's home physician and this is supplemented by another physical examination upon arrival at the camp, which maintains a competent staff of physicians and nurses.

There is, of course, a tuition fee to help defray the expenses of keeping up this excellently equipped camp. Methods of raising this money varied

greatly. John Lai of Honolulu, Hawaii, who traveled 5,000 miles to attend the camp was sent through a scholarship by the Juillard Foundation and his school.

A great many had their expenses paid by parents or relatives. John Church of Berwyn, Ill.; Leroy Schiltz, of Aurora, Ill.; Velma Froude, of Detroit, Mich.; Marjorie Hoyt of Grandville, Mich.; Georgianna Murphy of Grand Rapids, Mich.; Robert Fenwick of East Orange, N. J.; Raymond Fuller of Kalamazoo, Mich.; Maxine Crew of Dayton, Ohio, and Frederick Ernst of Oconomowoc, Wisc., all raised the money to put themselves through, and deserve the greatest amount of commendation.

Others raised part of the money themselves, and received the rest from clubs, scholarships, parents, relatives, friends, schools, or the Board of Education.

Thirty-four states had representatives there, and in addition, there were

## THE HIGH SCHOOL CLARINETISTS HALL of FAME

We elect Forrest McAllister to the High School Band clarinetists Hall of Fame. Because he is the student director of the famous Joliet High School Band. Because he is principal clarinetist of this prize winning band. Because his clarinet playing helped his band to win several National prizes. Because his band has won the National first prize more times than any other band. Because of his ability as a clarinetist.



We are proud of the fact that Forrest McAllister plays a Selmer clarinet. We are doubly proud of A. R. McAllister's statement:

"Ninety percent of the clarinets in my (Joliet) band are Selmers and the other 10 percent wish they were."

Why were there more Selmer clarinets in the four National High School Prize Winning bands at Flint than all other makes combined? Because these bandmasters wanted the finest clarinets they could get. They wanted to win. They did win!

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A Selmer clarinet will make your own playing even more brilliant than it now is. May we send you complete details of our *Play while you Pay* plan? And of how we will send you a Selmer reed instrument on Free-Loan—without cost or obligation?

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Camp Girls en masse seem to be comfortably "at ease."



two from other countries—John Lai from Hawaii, and Alice Merritt from Juneau, Alaska. The ages of the students varied from 13 to 19 years, though there were but six of the former and two of the latter age. The great majority were 15 and 16 years old.

#### The Directors

This story would not be complete without a word of praise for the directors. Joseph E. Maddy, President and Thaddeus P. Giddings, Vice-President are responsible to a great extent for the enormous success of the movement. They are both the kind of

executives who attain respect, order and results by setting the example, and mentally appealing to the students so that they are loyal to them and the ideals of the camp with the finest kind of loyalty.

Members of the executive staff were: Joseph E. Maddy, Musical Director; Willis Pennington, Manager; Thaddeus P. Giddings, Supervisor of Instruction; Chester Belstrom, Camp Director; Helen Beaumont, Girls' Camp Director; Dr. F. W. Clements, Medical Director; John Minnema, Concert Manager; Ray S. Erlandson, Broadcasting Director; Byrl Fox

Bacher, Social Director; James E. F. Chase, Corresponding Secretary; Homer C. Chase, Statistician; Edward Rhetts, Editor of Publications; Arthur L. Williams, Librarian; George C. Wilson, Librarian.

One can easily see that with such a staff the National School Orchestra and Band Camp is bound to become a vital factor in America's musical world. The fame of the orchestra has already spread beyond the seas, the National High School Orchestra is eager to respond to the many requests from Europe to come over on a good will tour in 1931, provided the project can be financed. Hopeful plans include concerts at Lausanne, Switzerland, before the recently organized Anglo-American Music Education Conference, at London; Plymouth and Sheffield, England; Brussels, Berlin, Dresden, Leipzig, Geneva and Lausanne, returning for a home-coming concert in New York about Sept. 1st. If the trip materializes, it will be preceded by four weeks' training at Interlochen, sailing early in July.

This is, by far, the greatest project ever attempted by musicians of high school age, and the world is waiting eagerly. However, the trip involves an expenditure of a quarter of a million dollars which is a matter of no small consideration, and may necessitate the postponement of the trip for several years.

#### Over-Trained

"You see," said the man, "I bought this dog and trained him myself. I taught him to bark if a person stepped inside the gate, and I thought I was safe from burglars. Then my son wanted me to train him to carry bundles, and I did."

"If I put a package in his mouth the dog would keep it there until some one took it away. Well, one night I woke up and heard movements in the next room. I got up and grabbed my revolver. Two men were there—and the dog."

"Didn't he bark?" interrupted the man.

"Never a bark; he was too busy."

"Busy? What was he doing?"

"Carrying a lantern for the burglars."

Pittsburgh Post-Gazette: The plan to place an American cooling system in the royal palace of Siam may be all right for the king, but all wrong for the amateur photographers of fan-waving servants.

The test of a great love is not what it demands, but what it is prepared to do without.—Anon.

## HERE ARE THE 4 WINNERS

In the Xylophone division of the 1930 National High School Band Contest held at Flint, Mich. Every one of the four winners used Deagan instruments—conclusive proof that for best chances of success you should also insist that your instrument bears the DEAGAN name.



Reinhardt Elster



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Neal Maston



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Imagine such an instrument and you have but a faint conception of the new Deagan Master Lite-Wate Xylophone—the Xylophone that will add dash and brilliance to the school orchestra and at the same time assure a lifetime of musical pleasure at home, gatherings, entertainments, etc. Best of all, you may try this Xylophone for five days in your own home with the privilege of returning it if not enthusiastically satisfied!



Price, \$65

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## Some Camps of Note

(Continued from page 14)

camping facilities, a nurse and doctor, cooks and instructors. Part of the day is spent in band practice. Some of it is given to the boys for recreation. The Hot Springs street cars provide rides, the theaters give free tickets to some of the shows.

During the two weeks period the red and white clad band gives several parades, and motion pictures are taken. Once each summer they give a concert at Whittington Park, and this event is one of the high-lights of the entire two weeks crammed full of pleasure and musical progress.

The State of least illiteracy in the Union is another which provided for summer music students during the past summer, a course for high school musicians at Iowa City, Iowa, created much interest. These high school students have the facilities of the University of Iowa, and have instructions, concerts, and rehearsals for eleven weeks. During the past summer, Chas. B. Righter, director of the Lincoln, Nebraska, high school orchestra, present National Champions, conducted the All-State Iowa orchestra for six weeks and Thompson Stone directed a chorus over the same period. This was followed by a four weeks' course in band instruction, under the direction of Mr. Righter.

This summer school course in music is honorary in that students who are invited to attend are chosen from the groups which appear in the State and District contests. Last year, 25,000 musicians and vocalists entered the contests. Of this number, 3,500 appeared in the finals.

The band and orchestra give numerous concerts on the University campus throughout the course, which are broadcast over radio station WSUI. They receive instruction from a number of the regular university faculty staff in addition to visiting instructors.

For recreation, they have picnics along the Iowa River, swimming, canoeing, tennis, and golf, and are given the privileges of regular university students. They have the opportunity to hear eminent visiting lecturers and musicians and to explore the various museums, libraries and observatories.

The success of each of the camps and schools is an established fact. The intensive training which instructors are enabled to give over a short period of this specialized study is probably much more effective than a whole year of work with short practice periods at odd hours during the school day.

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Wishing won't get you anywhere. You can learn to play any instrument if you have the backbone to make the start. Now is the time to do it.

It isn't hard if you get a **KING** instrument. The best musicians prefer the King because of its purity of tone and easy playing. You'll be surprised how quickly you can learn. New methods make learning to play easier than ever before.

Don't put it off. It's easy to own a King. With all their superior quality King instruments are not high-priced and are sold on easy monthly payments. *Free trial*, too, for ten days, if you wish. Mail the coupon today.

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# The Banjo in the New Type Military Band

By William F. Ludwig

**W**HILE we are talking about the banjo band and the dance band, let's talk about the brass band.

What has happened to the brass band? Where is the silver cornet band that every hamlet boasted of some twenty odd years ago? What has happened to our concert parks?

If you will but stop and analyze the situation just a little, you will come to the conclusion that the entire trouble with the brass band is that it failed to keep in line with progress. The dance orchestra of twenty years ago is just as antique as the present-day brass band. There is no demand at all for the old-type waltz, two-step

or Schottische, but our present-day brass bands are still in that class!

We are not ready, of course, to replace our old military marches of the Sousa type with a modern syncopated arrangement and use the same on a street parade. Our standard marches will always remain standard for that purpose, but for concerts our present day brass bands are antiquated. They have relied on free copies and song boosting for publishing houses long enough. Also the old standbys, "William Tell" and "Poet and Peasant," have been worked to death.

What is needed is not only new arrangements for the concert brass band, but new instrumentation. The family of saxophones, for one, must be brought into its own in the brass band. They must double in a modern fashion. All sections should modernize. And that kind of a band would call for the banjo.

The combination should not be large, twenty to thirty men at the most. The effects and coloring, with special arrangements of the "Rhapsody in Blue" type, would enable a combination of that kind to obtain results that would far surpass even our present-day, modern orchestras.

Just why some young, enterprising talented conductor does not take up this movement is really hard to understand. The possibilities are great. It is a new field for that kind of a band.

This new brass band must be in uniform.

Two drummers would be used, in order to feature the descriptive music idea as novelty numbers. Stunts and hokum could be introduced at the proper times. "The Second Hungarian Rhapsody" could be used at times, simply as an encore. The main numbers should be special arrangements of the "blue" type.

That kind of a band would require expert players—artists on their instruments—and plenty of rehearsing, but the results would be so tremendously pleasing that their services would be in demand, and bands of that type would spring up everywhere.

It is time for the brass band to come into its own, so let us not only talk dance band and banjo band, but let us give some thought to the modern brass band!

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# Captain Gish Makes a Change

**S**TARTLING news comes to the Association in the resignation of Capt. Albert Gish from the directorship of the twice National Champions, Nicholas Senn High School band of Chicago.

Effective immediately, Capt. Gish leaves his famous post at a time when few great directors would have the courage to take such a step. Another year of work at Senn High; another victory at the National School Band Contest next spring would have placed Capt. Gish in the highest place of honor attainable in school band leadership. Another victory would have been his third and regarded as permanent as far as retaining the national trophy is concerned.

But Capt. Gish saw what he believes to be a bigger, broader opportunity to be of service in the field of school music. With the opening of their season this fall, he takes the directorship of one of the leading instrumental music schools of America, where he will have an opportunity to direct the teaching of advanced school band and orchestra students not only, but supervisors as well, and students who will be training themselves as school music supervisors. This is indeed a great and important work because there is a crying need for more and more supervisors of the better grade. In fact, the advance of instrumental instruction in the public schools depends largely upon an increased supply of competent instructors, teachers and supervisors.

So here is a new chapter written in the life story of Albert Gish of Abilene, Kans. It was back in that little town of a thousand inhabitants in the Sunflower State that the barefoot boy first agonized the villagers with his efforts to master the slide trombone. Soon he was playing in the town band, and at eighteen he signed for a four-years' course at Warren Military Band School, Warren, Ohio.

Albert Gish emerged from those four years of hard work and great reward just in time to hear the roll of the War drums. He enlisted, went to Europe, took command of a band of thirteen crude musicians of the 108 engineers and out of that discouraging beginning developed what was finally acknowledged to be the best band in the 33rd Division. Members of that band, back in America today, still remember and relate that Capt. Gish never failed to call a rehearsal when there were potatoes to peel or dishes to wash.

Returning to Chicago, at the close of the war, Capt. Gish determined to further his musical career. He played in the orchestras of some of the leading Chicago theatres, and for two years, played bass trombone with the Chicago Civic orchestra which is the junior of the Chicago Symphony. Then came his opportunity at Senn High. That was in the fall of 1924.

Up to that time, Senn High had had a band master instructor for a forty-minute period two days a week for some little time. That was the extent of Senn musical experience. So you see the Captain practically started from scratch.

But he was a hard and tireless worker, and he managed somehow to stagger through one obstacle after another until May, 1929, when Nicholas Senn High School Band marched home

from the National Contest at Denver with their first cup in the bag.

At Flint, Mich., the stage of the greatest National School Band Contest that has ever been enacted, Capt. Gish captured his second wreath of laurels, and now two-thirds the way to the throne of glory he moves upward to an even higher circle of activity and usefulness.

Working true to form in the assembly of his faculty, Capt. Gish has surrounded himself with what he believes to be the most efficient group of instructors of their respective instruments in America. Every school musician who has ever had the honor to attend a National School Band Contest will feel a friendly thrill in congratulating Capt. Gish, and in wishing him the success he so richly deserves.

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## Luncheon Club Favorites in North Carolina



**ALTHOUGH** we don't hear so much of music activities in the high schools down in Carolina, what we do hear makes us realize that they're not a bit backward in coming forward in the Divine Art field.

Pictured above is just one of the several subsidiaries of the Lenoir, N. C. high school band.

This peppy looking Woodwind Ensemble has not only had numbers on practically all of the band programs, but often fills local engagements of its own, especially for such organizations as the Kiwanis, Rotary and Lyons' Clubs, the American Legion and for

Chamber of Commerce dinners. There is only one Senior in the group and a promising understudy is all ready to step into his shoes, so the group gives great promise for the next school year.

The boys who appear in the picture are: Hunt Nenon, clarinetist; Rhonda Johnson, flute; William Warren, oboe; Dickson Whistnant, bassoon; and Lonnie Carpenter, bass clarinet, all of Lenoir.

James C. Harper, director of the ensemble, and also of the excellent band is a potent force in popularizing school music in North Carolina.

## Consolidated

## Orchestra Concerts

By IRENE MEINERSHAGEN  
Music Supervisor, Weldon, Ill.

CONSOLIDATION seems to be the keynote in music organization of today. We see expression of it in the National Chorus and Orchestra, in State Band and Orchestras and in similar organizations.

Prof. Harry F. Merry, who is the Instrumental Music Director at Weldon, De Land, Latham and Williams-ville, Ill., has at various times consolidated his orchestras, but this year's performance was the most successful.

On the afternoon of May 6, the members of the High School orchestras from the above-named schools assembled at Weldon for the first consolidated concert of the series. After a brief rehearsal, the eighty students were served a delicious dinner by the Parent-Teachers' Association of Weldon, as they were at each of the towns. At eight o'clock the program began. It was indeed an impressive sight to see the students march in and take their places on the stage. The audience was enthusiastic in its response to the various selections which touched the fields of classics, folk melodies, fantasies and semi-popular music.

On May 9th, the students journeyed to Latham; on May 12th to Williams-ville, and on May 14th to De Land for the last assembly of this series. Each community was enthusiastic and proclaimed this program a success. Special numbers were furnished by each school.

Mr. Merry deserves much credit and praise for even attempting such a project and the success was a justifiable reward for his untiring efforts. The students enjoyed these concerts and the friendships and experiences which they included.

Harry Hill, of Canada, in reporting the concerts given at the Musical Supervisors' National Conference in Chicago last spring, commented as follows in the end of his report. "Canada has still to realize the tremendous musical development going on in the house next door. May we soon catch the enthusiasm of our American brethren."

A man should never be ashamed to say he has been in the wrong, which is but saying, in other words, that he is wiser today than he was yesterday.

—Pope.

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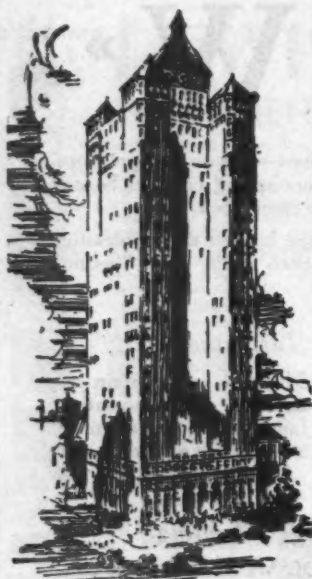
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## The Tickle-Ache

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along,

I feel just the funniest things;  
As if I was growing just awfully tall  
Or as if I was flying on wings.

I've got to keep step right along with  
the boys

With just as big steps as they take,  
And right down inside of my tummy I  
feel

The funniest old tickle-ache.

It's not just a tickle, nor yet just an  
ache,

But a little of both, I declare.

It makes me feel funny right down to  
my toes,

And up to the roots of my hair.  
I feel just like shouting, or trying to  
sing,

No matter what noises I make,—

My poor mother says, "Child, what's  
ailin' you now?"

I don't think she's had tickle-ache.

There's something goes creeping right  
up my back-bone,

And out through the top of my head.  
I forget when the band plays, I'm only

a girl,

But think I'm a band-boy instead.

I'm sure if I had but one wee little  
chance,

A tip-top musician I'd make;

Right then I could play any instru-  
ment made,

If it weren't for the bad tickle-ache.

I want to get dressed up in all my good  
clothes

Whenever the band comes along;

Backed up by the music I feel like a  
prince

So beautiful, stately and strong.

But then when the band-boys have  
played all their tunes,

I feel that my heart will soon break  
Unless our nice doctor can give me  
some pills

To cure that old tickle-ache.

—Ethel Oltman Michelsen.

San Francisco Chronicle: Going up  
in New York's proposed 105-story  
building will be fun. It will be the  
only place where you can ride that far  
without a detour.

Detroit News: "And then again,"  
continued the earnest salesman of  
midget motor cars, "if you don't care  
to drive, it makes a dandy overnight  
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Los Angeles Times: A resort is a  
place where you pay a dime every  
hour or so for something you could  
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**201—PUTTING THE SAXOPHONE IN ITS PLACE.** Opinions seem to differ on this mooted question and the answer found in this book isn't "out the window" nor alongside the harp as the place for the saxophone. It has its place though, and it's beginning to find its way there judging from the authoritative quotations in this valuable booklet.

**202—ROMANTIC WOODWINDS.** A series of two books—one on the flute and piccolo and the other on the clarinet. Both of these books give very interesting incidents in the lives of great men of all ages who had interest or appreciation for the instruments mentioned. (When writing, please mention which of the two you want.)

**203—THE ROAD TO HAPPINESS.** The road seems to be short, straight and smooth down the fretted instrument way. This booklet discusses the various members of the fretted instrument group giving the particular advantages of each and showing how they can and have filled a great musical need.

**204—THE FLUTE.** This beautifully bound, 32-page illustrated book delves into the mythology and folklore connected with the flute in a highly interesting manner, and then gives descriptions and comparisons of various kinds of flutes and piccolos. A discussion of the relative merits of the open hole flute and the covered key instrument is given.

**205—THE ROLL OFF.** A snappy, 40-page booklet including 6 illustrated pages of drum majors signals, an interesting history of the drum, and a host of interesting pictures of old drums used in battles, etc.

**206—TOOTIN' MY OWN HORN.** A chatty clever true-story talk by a boy who started out to be "too average"—just drifting along with the rest of the mediocre students until he found the activity which put him in the top-notch class—among the most popular students at the University of

Michigan through learning how to play a cornet.

**207—DRUM TECHNIQUE IN THE BAND AND ORCHESTRA.** All about drums in the school band and orchestra. General description and uses of drums, kettle drums, xylophones, bells, marimbas, and the necessary drum traps and accessories are clearly explained in this new book. It will help you build up and improve your percussion section.

**208—HOW TO ORGANIZE A MANDOLIN ORCHESTRA OR BANJO BAND.** Brief, to the point, answering all of the questions apt to arise when considering the organization of one of these popular groups. An instrumentation chart for fretted instrument groups is included.

**209—TALKS TO CLARINETISTS AND SAXOPHONISTS.** A series of illustrated talks to both clarinetists and saxophonists with hints on playing by masters of both instruments. Methods of fingering the instruments, position of the mouth and lips, breath control and care of instruments are among the subjects taken up.

**210—HERE THEY COME.** Commenting on the interest a drum and bugle corps creates in crowds, and suggesting various ways of making even more spectacular showings.

**211—HOW TO ORGANIZE AND MAINTAIN A SCHOOL BAND.** Valuable suggestions on methods, instrumentation, financing, instruction, and practical uses of bands. Advice for all progressive bands, and for ones in the process of organization or in their infancy.

**212—HOW MUSIC IS MADE.** A 56-page book which gives, in a most readable and interesting style an explanation of the laws of sound, as they obtain in band and orchestra instruments. After giving a scientific background to the reader, the book discusses the important and representative instruments of the band and orchestra.

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# Public School Music and Fretted Instruments

By Lloyd Loar

(Continued from page 9)

things the way they are at present in the musical world, not much of the best music nor many great artists including fretted instruments in their scope, this specialization is not apt to include them either.

Yet because this has been recently the case and still is largely so is no reason to assume that it always has been so and always will be so. Then the function of music instruction in the public school is not the same as in the advanced school for specialists; any more than public school physics, physiology, chemistry, civics, or mathematics is planned to do the same thing for children that the advanced school or law school does for the adult student. The public school system is to fit the child for an active and a useful life; to give him the minimum amount of educational equipment necessary to make that life as well-rounded and as interesting as the child's natural endowment permits; to inform him to a reasonable extent concerning the world he lives in, the people who have made it what it is and the ways in which they have done so; to furnish him some facility in the various means by which people contact with each other and events in general—reading, writing, and arithmetic; to teach him something about the process of thinking for himself and to help him develop his thinking machine to the place where it will work under his direction with reasonable facility and accuracy (an ideal not fully realized, perhaps). And finally, to familiarize him sufficiently with all the various possible activities of living so that he will have a chance to select the one that suits him best and gives him the best possible opportunity of making his little term of years as a citizen as successful, happy, and useful as he can. Then if his talent for the activity selected justifies it and if circumstances permit, he can specialize in it to his heart's content in the advanced school after high-school and after that in the still more advanced school of life itself.

Not all grade-school graduates enter high-school, and neither do all high-school graduates enter colleges or universities. In fact the difference in numbers as between eighth grade

graduates, high-school graduates, and college and university graduates, shows that the percent of those who pursue education to its more remote resources is rather small. Which means, so far as our consideration of that fact in these articles is concerned, that the educational equipment furnished the student in the public schools should be complete enough so that he has a reasonable chance of being a useful and contented citizen without the additional equipment of higher education.

The public school student who is studying music as part of his school work is not to be considered as fitting himself for a career as a professional musician or music-teacher any more than his study of geography, arithmetic, grammar, or physiology indicates that he is preparing himself to be an explorer, a lightning calculator or public accountant, an editor, or a doctor. The finest thing that the study of music can do for any child is entirely apart from furnishing the material with which to build a professional career. Intelligent and adequate appreciation of anything comes only from the familiarity with it that results from well-guided study of the thing itself. And an intelligent appreciation of music is a faculty that is a never-failing source of wholesome inspiration and pleasure for as long as life itself may last. No matter what the child may later do or be—grocer, salesman, broker, mechanic, preacher, housewife, stenographer, aviator, merchant, banker, janitor, farmer, or something better or worse—if he carries with him into his adult activities a well-directed appreciation for music, he will be a better citizen, a more contented one, and a more useful one to himself and his community, than he would have been without this appreciation.

It is hardly necessary to argue this matter with readers of THE SCHOOL MUSICIAN. They are probably more fully aware of the fact than anyone else, because they are proving it continually. But there is this angle to music appreciation that should not be lost sight of. The fullest and most adequate appreciation of music possible comes only to the one who has had as much experience as his physi-



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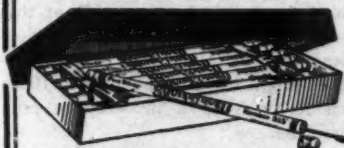
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cal and spiritual endowment permits in the actual performance of music. The most satisfactory understanding of what music is, the most complete appreciation of its beauty and meaning, seems to develop most fully only when concomitant with the somewhat complicated mental and physical technical development necessary to play a musical instrument. It is of course true that many people appreciate music keenly although unable themselves to play a musical instrument. But the fact still remains that if they had studied an instrument their enjoyment would be keener, and if their study had had the benefit of wise direction their appreciation would be still more in the direction of music that reveals new beauty with repetition. Anyone who does keenly appreciate good music in spite of the inability to produce any sort of music themselves, will insist that if they could only play reasonably well on some instrument they would be much happier—and so they would.

Then, if music in the public schools, and more especially the study of musical instruments, is considered in the light of a preparation for useful and contented living rather than anything else, every child in the schools should learn to play some instrument as well as he can, just as surely as he learns to read, write, figure, bound Illinois, and conjugate Latin verbs as well as he can. And moreover, this study of music and one or more of the devices that will enable him to produce it for himself, should be made just as easy and interesting as can be made consistent with satisfactory progress in the right direction. What fretted instruments could have to do with this will appear in due season.

*Watch for Mr. Loar's  
Next Article  
in the October Issue*

Did you know that Enrico Caruso was proud of his skill as a cartoonist and had every reason to be so?

One of the greatest disappointments in his life was when Mark Twain failed to invite him to a dinner he once gave in New York to eminent CARTOONISTS.

"Perhaps he knows me just as a tenor," he remarked sadly.

The teacher of Olive Fremstad, who was one of the very popular singers at the Metropolitan House called on the artist's family and complimented them on their daughter's success with her voice. "Well," said the mother calmly, "we all sing, you know."

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## Book Review

### "Building the Amateur Opera Company"

By RALPH H. KORN

Copyright, 1930

Published by Carl Fischer, Inc., N. Y.

**A** NEW idea in the matter of cultivating the taste of the ordinary citizen of the United States for true art.

Will we ever develop a real American opera with an all-American cast?

This excellent book believes it will eventually follow years of effort in developing talent in communities.

We have our bands, orchestras, for-  
ensic societies, dramatic clubs, ballet  
dancers, choruses and choirs well on  
the way to making America artistic.  
The author inspires his readers to go  
a step farther by combining the best  
of these groups in each community and  
building an amateur opera company.  
Each step in the organization of this  
company is given in a clear, under-  
standable way, and a host of questions  
which might arise in the mind of those  
considering such a project are ably  
answered.

He takes up, step by step, each unit  
of the opera separately and shows how  
to fit it into the scheme of things to  
make a unified whole.

A very interesting chapter on the  
administrative side of the question ex-  
plains how to organize the business  
end of an opera company, the qualifi-  
cations and duties of officers, how to  
finance the project and a number of  
other important considerations.

At the present stage of the game,  
the book deals with such a novel topic,  
that it will serve to inoculate the germ  
of this idea in a great many minds,  
without causing a great deal of action.  
The book carries all of the enthusiasm  
of its author to the readers, and should  
act as a great inspiration.

### "An Outline of Musical Knowledge"

By HARRY KRINKE

Published by G. Schirmer, Inc., N. Y.

This text book for teaching the  
fundamentals of music is novel in that  
the answers to the questions which  
comprise the entire book are not given.  
The author believes that in making  
the student search and work for the  
answers rather than have them with-  
in easy access, the student will as-  
similate and retain much more of the  
knowledge he gains than he would  
otherwise.

After each question, there is ample  
space for answers. Questions are ar-  
ranged as Lesson Assignments, and  
subject-matter has been coordinated  
throughout.

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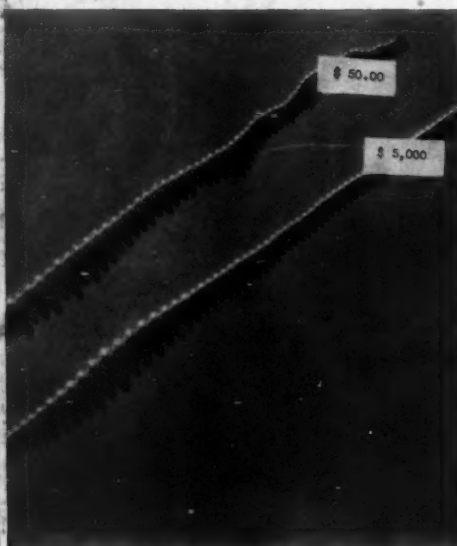
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